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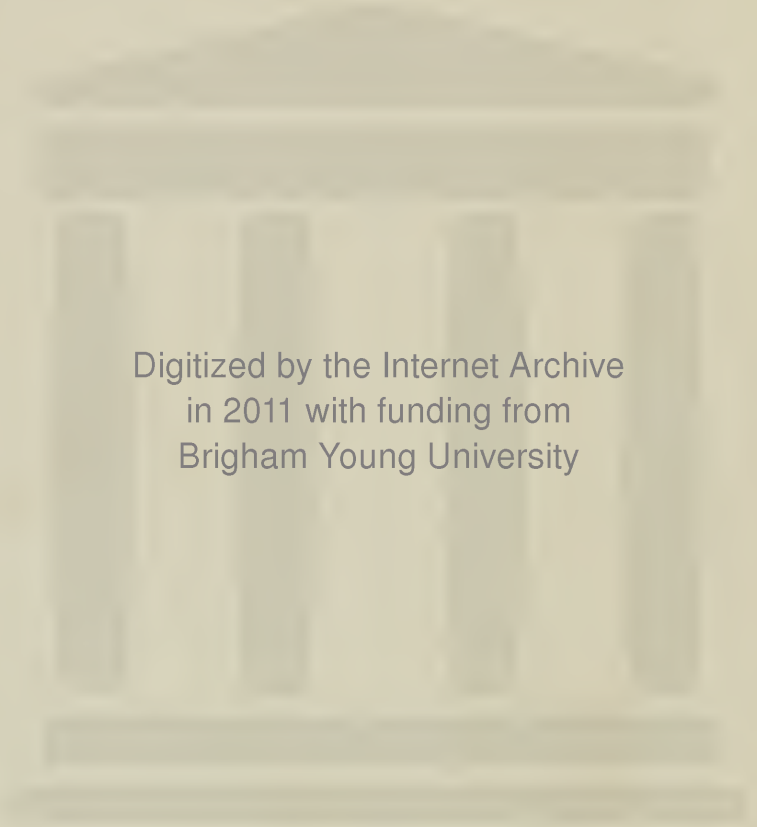
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McCUNE SCHOOL OF MUSIC & ART

WHAT MUSIC CAN DO FOR YOU

A Guide for the Uninitiated

33

by

HARRIET A. SEYMOUR

HARPER & BROTHERS PUBLISHERS
NEW YORK AND LONDON

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WHAT MUSIC CAN DO FOR YOU

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Printed in the United States of America
Published November, 1920

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PREFACE

——— to know
Rather consists in opening out a way
Whence the imprisoned splendor may escape,
Than in effecting entry for a light
Supposed to be within.

—Robert Browning.

NOW that the whole world is bent upon a constructive policy for all nations, the subject of education has become more than absorbing. Most of us have come to the conclusion that we all are in need of being re-educated. The failures of the past must become the means of leading us to a better future.

Musical re-education aims at making music a practical study for the average person by teaching him its connection with life. This is brought about by the close study of the fundamentals of hearing, and understanding what we hear. Music is a necessity; it is for all. It is "something ever singing," but it must sing consciously,

and scientifically as well as emotionally, before it becomes of educational value. It is to this end that we present this unpretentious volume to the people of America.

The author wishes to thank Miss Lieze Godwin and Miss Margaret Lee for their helpful co-operation, also those whose enthusiasm has helped to fan the flame of desire for re-education in music.

H. A. S.

WHAT MUSIC CAN DO FOR YOU

I

AWAKENING TO LIFE THROUGH MUSIC

Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten.

—PLATO.

TO have a full life is the conscious or unconscious aim of every individual, we might say the aim of the world, for the world is nothing more than the sum total of individuals. If the consciousness of the individual is right and constructive, the world problems must of necessity adjust themselves.

By establishing harmony in the individual consciousness, harmony of mass conscious-

ness must follow, for in the fundamental things of life individuals differ very little. The desire for more joy, more love, more health, more happiness, is universal, and makes us all akin. This life of completeness is not merely a Utopian dream; it is a practical result of co-operating with a law, the Harmonic Law.

Chaos in the world is caused by the chaos of separate lives, with their resulting actions and reactions upon other lives, and is directly due to lack of compliance with the law of Nature, that is, to the law of Harmony, for Nature is Harmony. Ignorance of Nature's law is at the bottom of all misery.

Would not every individual seek to put himself in direct accord with this law if he knew that by so doing he would make his life full and rich? Would he not do it from a purely selfish motive?

The law of Nature cannot change itself to suit the whims and ignorances of Nature's children, but it does stand ready to serve as soon as her children learn her secrets and avail themselves of them. If

ignorance is the cause, the remedy is education. Not the kind we have had in the past, education in externals, but a fundamental understanding of the Harmonic Principle which governs everything in the universe, the sun and the planets, as well as each individual life. But what has this to do with music? Taught as it has been in the past, as something separate from life, it has very little to do with it, but in the new understanding, as a channel through which the law works, it has a great deal to do with it. It is the link by which the individual is made one with the law itself.

The great principle is: *First, Listening, then Thinking, and then Action.*

Start with the premise that we must formulate and carry out a new scheme of education which will be based upon the idea that man is his own salvation. In him are all the possibilities for harmony and growth. Education has only to furnish a stimulus that will cause the awakening of this larger self, thereby changing his mental images, which will in turn change his reactions and so his life.

Music will bring about this awakening; therefore in the new education it must be classed not as a luxury, but as a necessity. "It is," as Basil King says, "like water in its relation to humanity." The craving for it is apparent on all sides. Wherever there is a park concert the crowds flock to hear it. When "like the flowers that bloom in the spring, tra-la," the hurdy-gurdy comes forth from its winter of inactivity, the children gather around it to dance and sing, and the grown-up children slacken their pace as they walk by.

There is an interesting and rather touching incident that occurs every day in the Grand Central Station in New York City. In that vast arcade, which is a city in itself, there are many shops of every conceivable nature, clothing shops, candy shops, haberdasheries, restaurants, book shops, everything for the convenience and temptation of the transient population. In the midst of this hive of activity there is a little music shop where popular songs are tried out on the piano for interested purchasers. Every day at noon the stenographers and clerks

from adjacent offices gather there with their lunches to spend the noon hour where they can hear a little music. For the time being the workaday world is forgotten. Cares and problems slip away, and when they go back to their offices they go back refreshed. This bit of music at the lunch hour is all that many of these girls have in their lives, and the very expression on their faces tells the story of their hunger and craving for it.

We must have music and more music. In this as in almost everything else we have two extremes. An immense gap has existed, and still exists, between those who are able to play technically well, at least, the most difficult music of the great masters, and those who, loving it more and needing it just as much, cannot afford to study. Of this latter class few can ever afford to have a piano or a phonograph in their homes.

Mankind wants peace and harmony in the world, but makes it practically impossible for the masses to have the means of attaining it. Psycho-analysts have proven conclusively that the reactions from wrong mental impressions are destructive, both to

the man himself and the world in general. Take a depressed day laborer who gets up in a dirty, close room where children are crying, the mother is scolding, and the heat is overpowering. Before him is a day's work and after that a return to the same environment. Can we blame him if he becomes violent and destructive? He blames the system and we blame him, and the real truth of the matter is that neither he nor we are properly educated or this situation would not exist.

"Yes," says some one for the sake of argument, "this is all very true, but Germany has been one of the most musical countries, and surely we have had ample proof of her destructive reactions." We have, but herein lies the whole point. We must do exactly the opposite of what we have been doing. We must use music as a means to an end and not regard it as an end in itself. Music is both an art and a science. In the new order we must have vision and imagination, but we must also have an understanding of law, and learn to work out every problem according to

law or principle, rather than by imagination or mere mechanical skill.

In order to enter into the spirit of music or harmony we must go back to its fundamental principle. If this method were adopted in all forms of education we should become a well-grounded nation in a most practical way. As it is we are slaves to name and form.

A man studies scientific farming, working out all sorts of elaborate problems as to cattle, milk, butter, etc., but if anything happens to the farm hand who milks the cows, he cannot get, with all his scientific knowledge, a drop of milk from the udder of the best cow alive. Take a girl who is graduated from a school of domestic science, put her into a house where there is no cook, and she will be able to tell you how many calories each person should have and what the cave man's diet was, but she will not be able to cook a decent meal.

In music a girl may have learned by imitation—that is, by having been shown over and over just how to play certain passages, to play some difficult composi-

tions, but put her in an environment where the harmonizing of some simple tune is needed and frequently she is absolutely incapable. Her Bach and her Chopin are of no avail, for she cannot do the practical thing.

At the Music School Settlement a blind man who had been studying for a year or more complained bitterly that the teacher refused to give him what he wanted and needed. Upon investigating his case it was found that the teacher was a follower of the —— method. The blind man's desire was to be given the chords that would help him to harmonize tunes so that he might practice the songs that he had to sing in the synagogue, which meant both his outlet artistically and his means of earning a living. The teacher, however, had insisted upon his playing for an hour each day five-finger exercises of a certain type, then reading through by the Braille system for the blind a deadly dull study for the fingers, and, finally, as a great treat, playing a little "piece" fit for a child. When he came to us with his complaint the teacher

grew quite irritable, explaining that he had not yet got to chords, that they did not come before volume three, and that he was only in volume one. Which is the more important, the teacher or the pupil, the method or life?

In a desire to make amends we offered to show him the three elementary chords. We felt responsible for his not having been given what he needed, so set to work to make it right. We spent two hours at the piano getting the sound of the one chord and its root, with its relation to the melody he was singing, then the four chord and then the five. His ear was already awakened, so in a short time he was able to play basses, not only to little folk songs, but also to his synagogue songs, to Schumann, Schubert, and others. The knowledge of these chords opened up harmonic consciousness in the man, curing him of his irritability and pessimism. It was also the means of securing more musical work for him, thus changing his life from one of despair to one of constructive thinking and acting.

To accomplish the awakening of the harmonic consciousness we must begin with music in schools. Children naturally love to sing and to skip around to lively tunes. Instead of the tedious do, re, mi method, we should begin with lovely children's songs, singing games, skipping, and dancing. In this way children are given the joyous, harmonizing atmosphere of music and are put in a musical mood before they are confronted with the mechanical and intellectual side of music.

Music is made up of melody, harmony, and rhythm. In order to enter into the essence or spirit of music one must feel and hear. After that, performance may follow if it be desired. In passing we might say that it would not hurt grown-ups to be a little more simple. We all sham too much, and musically the whole world has, so to speak, put up a bluff.

The law of melody is simple. The rhythmic swing comes first, which is different from what is termed "time," and children soon find it for themselves. Then the resting note of the tune, the center of it,

or the keynote of the scale, is heard in various ways. In some children this anchorage may awaken at once; in others, not so soon. It cannot always be said when a child will become cognizant of the keynote of a tune, as many mothers and teachers would like us to do, but it is certain that they have it in them and will do so, if we have patience coupled with the right attitude. Forcing is of no avail. It has to come through naturally, and the function of the teacher is to awaken, not to instruct. After the awakening of the consciousness to harmony, melody, and rhythm instruction is possible, but not before.

To know the law and its uses, this is the eternal process. We learn to know the law of music through listening and understanding. Harmony has heretofore been taught in such a complex and external way that the average person is simply confused and gets no practical value from it. Yet how much we do need the harmonic principle for daily living!

It is indeed better for children to grow up before they are given the old-fashioned

teaching, if they are to have it at all. Some mothers have known this intuitively and have allowed their children to go without music lessons rather than be given the kind of teaching which, as the children at the Settlement say, gives them "a hate on music." For this reason it is better not to have any lessons than to have mechanical, theoretical lessons: it is a kind of mentally blighting process. We spoil, by putting in the wrong idea, the music that is in the child waiting to be brought out, as, for instance, the real consciousness of God is often spoiled by the outward form of learning the prayer book by heart, learning to genuflect, etc.

It would be better to refrain altogether until some inner religious feeling has been aroused. And so in music. Many a person's real love for music has been blighted by having first been given the outer form. They have become disgusted and their desire for music has been killed. To insist that a child shall practice every day is to find him shaking the hourglass and trying to cheat in every possible way. But give him

a tune he likes to pick out and harmonize and you will have to take him away from the piano by force. This is a strong statement, but we have seen many such instances. Pupils forget to eat in their desire to find basses and tunes; others refuse to go to sleep until they have found the bass to a certain song. One mother said: "Sally doesn't come to lunch. She doesn't even hear me call her, and all on account of her absorbing interest in some little song that has caught her fancy." Another says that in order to have peace at home she is obliged to lock the piano.

The attitude of the old-time musician has been that children must grow up before studying harmony. The truth is that little children of five or six can hear the root of a chord, or "hear under," as we say, as well as, if not better than, adults. If you begin before they have been spoiled by the old external and mechanical methods of teaching, they will hear the three fundamental harmonies within themselves as easily as the birds in the woods.

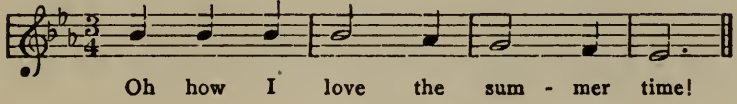
The great need is, for parents, teachers,

and pupils alike, to follow the one great law of *listening first*, then action. Quite naturally you ask what we mean by listening. It is just this. To sit quietly and when perfectly relaxed, mentally and physically, repeat some phrase or verse, such as:

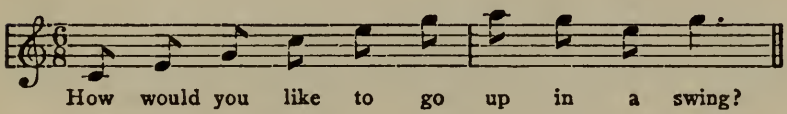
"He prayeth best who loveth best
All things both great and small."

Get the swing, the rhythm, or rhyme of these words; it will come to you from the idea or sense of the words. In this instance the importance is easily found to rest on the words, *prayeth*, *loveth*, *things*, *great and small*. The swing, then, is out on *prayeth*, in on *loveth*, out on *things*, in on *great and small*. Now quietly listen for a tune, to the first phrase of the verse, "He prayeth best. . . ." The tune will come naturally when the rhythm is grasped. Any child easily hears a tune to words and will respond almost instantly, and adults can do the same thing if they will let go of self-consciousness. These tunes come without effort from children of all ages. Here are two exam-

ples, the first from a boy of seven who had never had a music lesson.



And this from a girl of eleven who had had the kind of lessons that had made her hate music.



Music—that is, melody, harmony, and rhythm—is inherent in everybody, only waiting to be brought out. By that we do not mean that everyone can be a Beethoven, but that everyone has some music, some connecting link with melody and harmony within him. Music gives an unlimited chance to develop this inner sense, making it grow, as does a plant, first underground, unseen and unheard, then visibly.

All studies should be based upon this law—from within, out, and mathematics and music should come first on the list.

Mathematics is so closely allied to music that it is an intensely interesting thing to follow. There are seven tones to a scale. These tones are related through mathematical vibration. There are three chords, all resolving into one. The twenty-four keys of music are found to bear the same relationship to one another as the chords to one another—that is, the next sharp key is five up, the next flat key is four up. One, four, five are the three elementary chords. A circle of keys works out perfectly and the

three chords form a triangle as , and so on up to higher mathematics and into overtones and the fourth dimension.

The following incident illustrates the awakening which comes through listening. A young girl had become unhappy and pessimistic through the study of social conditions in their chaotic state. Music teachers in Europe and in this country advised her to practice more, but no amount of practice brought relief to her troubled mind. Finally one of the new music teachers tried to persuade her that

law does exist and reign, that man is his own salvation, but she remained unconvinced—when suddenly the teacher played the scale down, leaving off the last note, and the girl involuntarily sang it.

"Where did that come from?" asked the teacher.

"I heard it inside," answered the girl. "You are right. There is a law and it's in me."

After listening quietly and hearing inwardly there comes an inner sense of harmony. The chaos of vagrant thoughts is calmed into repose; the mind is stilled to outside influences and becomes a reflector for the inner light which comes only through stillness. Thoughts become positive, ideas are born, and one dares to dream of great accomplishments, and through the stillness comes the thought, "I can and I will." Those things which seemed beyond reach come quite naturally within the realm of possibility. Faith in our own powers is built up when the chaotic thoughts of the outside world are stilled, and we believe in our own ability to be and to do what we

will. Dreams and ideals which have been vague take on definite form, shaping themselves under the influence of that harmony which has been established through listening.

II

MELODY, RHYTHM, AND HARMONY

In no other study is performance so insisted upon.
—DALCROZE.

BY the New Education we mean that we are to begin by recognizing the potential possibilities of every child and seek to draw these out. Education no longer means filling a void, but developing that which is latent in the individual. We are to be continually constructive in spite of the fact that we are bound to be discriminating; idealistic, but at the same time practical. We are to seek to find in everyone the germ, at least, of the hidden talent that formerly we did not trouble ourselves about unless it gave marked evidences of its existence.

With these ideas well fixed in mind let

us see how they can best be applied to music. First let us consider what music is and what angles of approach it offers. As an art, music is a symbol of the art of life. It has as its mainspring the same source—God. As a science it belongs to that branch known as mathematics, numbers, whose underlying principle is order. It has yet another angle, one which depends upon the recognition of both the former ones. It is a language—the greatest of all languages, since it can say that which no words can ever convey. To understand this universal language, to intensify it and so enrich our lives, is the object of music-teaching under the new educational system. We want music to be of practical use to everyone, and to make it that we must cease imitating and get down to fundamentals.

In the old method it was necessary for the pupil to depend eternally upon the teacher, so in most cases he grew bored and ceased to play at all. No one can remain really interested in a subject for any length of time unless there is a possibility

of getting something to work out alone. But if one begins with hearing the principles of melody, rhythm and harmony can then be learned, and from these one can always advance alone into a larger and larger understanding.

With this hearing knowledge of melody, rhythm, and harmony, music becomes more "usable." A boy or girl is enabled to play an accompaniment in any key for the fun of a sing after dinner, a mother can turn home into a real heaven by playing songs for her children. She can play dances, too, and without having to search the piano for the notes of that "skippy dance" that the children like so much. She may not play Beethoven's fifty-one variations, and yet she may, according to the interest she has in learning the more difficult compositions of the masters. But the point is that she can do something with music which has practical value and will lend grace and harmony to life. But to do this we must begin at the very beginning.

We are coming to realize that in almost everything a certain vanity of being "ad-

vanced" has led us to skip the fundamentals. Everyone wants to do the fourth year's work in the first year! But we can get real enjoyment and interest out of foundation building. To hear inwardly a simple tune and its harmonies is worth more than to *play* a concerto without consciously hearing a single note of it. Being really musical means to hear inwardly, and the new education in music aims to awaken this inner musical consciousness.

Once this sense is awakened music becomes a practical help in education. It develops the power of concentration, in that one is forced to do the work himself. No one can hear for you, no matter how good a teacher he may be. It awakens what some one has so aptly termed the "submerged self," which brings about the inward development toward which all education is directed. In other words, it is a great freeing process, a practical means of awakening a sense of love, law, and order—the trinity of all freedom.

So music takes on a new aspect. It is no longer a mere accomplishment, it is a

psychological means of liberation, a vital necessity to us all, and a practical educational subject which we can no longer afford to neglect. But to make use of its value we must change our method of attack.

Music is primarily a language of sound, and it is this sound, and sequence of sounds, that is of value to us. We must learn to capture a melody with our inner ear, hear it not only as a melody, that, is, with the relation of one note to the other, but as rhythm and as harmony. This requires that we feel, think, and finally analyze; then that we rehearse our feeling, utilizing what thought and analysis have contributed. But what is to be gained by this? Let us be practical.

Suppose, for example, that something in your life is troubling you, that some one whom you love is in dire distress or that your own personal affairs are in such a muddle that you can see no way out. You are growing ill, going round and round in a circle of fears from which you are unable to escape. In desperation you go to hear some music, hoping to forget for a moment.

As the orchestra plays the strains of a Beethoven symphony or some lovely modern tone poem you find your nervous tension loosening. Your mind pauses, so to speak, to listen to the sweetness, the power of the sound. You are released from the paralysis of fear, and suddenly a way out presents itself, a simple solution which you were too tense to see before the music loosened you.

Now suppose that by studying the fundamentals of music from the listening side only you were enabled, without attending a concert, to recall this feeling at will; you would then be in a position to utilize one of the greatest powers of music. You could seat yourself in your own room and inwardly repeat all that lifted you above your worries. You would have within you the necessary technique for solving problems, for quieting your nerves, and for resting your body. For it is through the awakening of melody, rhythm, and harmony in our minds that we are able to express these selfsame things in our bodies and in our affairs.

But to obtain this useful technique we must apply ourselves diligently to each of

the three elements of music. Melody is the most obvious of the three, rhythm the most primitive, and harmony the least understood.

When a Beethoven hears a melody he does not hear it as a thing separate and distinct in itself, he hears not only the tune, but its rhythm and harmony as well. He hears the three things as one. Oneness, unity, is the big underlying law. There is only one supreme chord, the tonic into which all the others must resolve, just as there is but one solution to all problems—oneness with God.

But there are steps to be taken before we, who are continually seeing our separateness, can achieve the creative awakening which will bring us to the same sense of oneness with melody, rhythm, and harmony that Beethoven had. Music was his natural element; all things spoke to him in its terms. As he walked abroad the woods, the flowers, the brooks, the birds all contributed their part to the motifs which are still inspiring, helping, and healing humanity to-day. He had brought with him a fully awakened musical consciousness which enabled him to hear that which we

unawakened ones do not—the music of the spheres, a continuous, glorious symphony. Why, most of us cannot follow a simple folk song, swing its rhythm, or find its bass! How then can we possibly expect to enter into the consciousness of Beethoven?

Yet it can be accomplished, and the reward is in far greater proportion than that of many studies which heretofore have been considered of indispensable value.

Music understood from the hearing side, studied through listening, thinking, and feeling, brings us closer to truth, to an understanding of ourselves and a harmonization of conditions, than any other study. A noted sociologist, who openly goes to war with "art for art's sake," says that to her music and life are so closely interwoven that a single term should suffice for both. And it is for this that we are aiming—to make a conscious union between our life and music. To do this we must study each of the elements of music with a view to finding each within ourselves and bringing them into a perfect union through intelligent listening and feeling.

III

MELODY

A tune is a spiritual thing.—SCHUMANN.

NOTHING repays so well in any study as getting down to an understanding of the simple law of things and working it out step by step until we actually have it or become one with it. "Some people think they know, some know, and some know that they know."

In music, as in other sciences, we must *know* that we *know* in order to enter completely into its spirit.

We are living in an age of scientific analysis, where every thought, act, and emotion is being subjected to the X-ray of comprehensive research. The war has brought us up with a sharp turn and made us face ourselves more frankly. We want

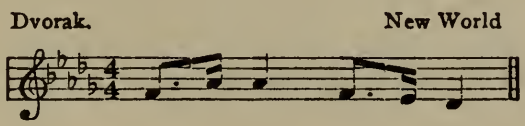
to be sure that what we are spending, whether it is time or money, is spent intelligently. Granting this, it is an interesting and significant fact that during the worst phases of the war, when rich and poor alike were counting every penny, people flocked to concerts. There was "standing room only" an hour before the music began. People seemed to hunger and thirst for it.

But why does the average person go to a concert, and what does he get out of it? Often not even a tune to carry away. Most commonly it is merely a certain emotional exaltation. But a purely emotional and sentimental reaction will not enable the hearer to appropriate for permanent use his sensations of pleasure and delight, and he therefore fails to get the amount of mental poise, the physical relaxation, and the true spiritual significance that he would get if he heard understandingly and etched what he heard on his memory, to be recalled and reimaged at will.

Music is generally accepted as a softening, harmonizing influence, necessary to all people. From the hospital ward to the con-

cert hall the cry is for more music. But out of the thousands who buy tickets for a concert, how many get more than a passing wave of pleasant sound?

It is an interesting experiment to choose an ordinary group of people and try them out musically in simple ways. For example, suppose your group to have just heard a concert, such as one of the New York Symphony concerts, the program consisting of the Dvorak "New World Symphony," some songs, and perhaps the "Symphonic Poem" of Liszt. Take the first motif of the "New World Symphony," which is really a simple folk tune, and ask



any of your group if they can hum that tune. If they can, ask them to draw in lines a picture of the direction the melody takes—to make "a pitch picture." The idea is, that if the realm of music is to be entered through *hearing* one must begin by being able to follow the tune through its pitch.

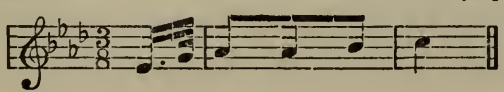
A very intelligent man who goes to many concerts every year once told me that it was impossible for him to tell which direction the tune of "Three Blind Mice" takes, and that he had given up trying to hear more because his professional friends had been so discouraging and superior. Most people are deaf to melody, but by training the ear through the inner process of listening, it becomes an easy and natural thing to follow a tune correctly.

If thoughts are things, and they are, musical thoughts, in the sense of tunes that we can hear within, are an addition to the general good and are conducive to peace and harmony both individually and nationally. It seems extravagant to claim that, if everyone could be shown how to follow a tune and to remember it, the world's unrest would be ameliorated, but this would seem to be a fact, nevertheless. Because, by so doing, each individual would become conscious of the harmony within himself and would express that harmony to an extent varying according to the degree of its awakening.

Psycho-analysts claim that physical ailments are caused by destructive mental impressions. Since mental impressions rehearsed make up the sum total of human consciousness, it is therefore worth our while to learn consciously to follow the melody line of a beautiful motif and to register and keep it. This would result in something more permanent than a mere temporary sensation of pleasure, as we shall prove.

A young man, well educated, ordinarily strong, with devoted friends and plenty of money, became unhappy and discouraged as the result of illness. He decided that there was nothing worth while in life for him, so concluded to let go and die. The doctor had told him that if he did let go, that unless he put up a fight for life, he would die. As he lay, contemplating death, the memory of the second movement of Beethoven's immortal Fifth floated through his mind:

Beethoven. Vth Symphony.



He listened to the subjective concert with joy in his heart, which came from the fact that he could hear and register a tune. He became more and more absorbed in it, imbued with its harmony and, through it, he was stirred to a desire for life and its fullness, and with a supreme effort put up the fight which brought about his recovery. He is now a valuable citizen and has since become a powerful instrument for the strength of the Allied cause and for peace.

Music has been studied by the so-called talented people in a complex, expensive, and too often egotistical way. Counterpoint and fugue may be all right for such as these, but for the average person who goes to concerts something much more simple is needed, and, if the truth be told, a great many of these musically educated ones are lacking in an understanding of simple fundamentals.

It is better to enter into the spirit of a melody by really hearing it than to play a complex composition in a purely external way, for "Music is harmony, harmony is love, and love is God," said Sidney Lanier.

That great clergyman, Heber Newton, who courageously went ahead of his time in so many ways, and with whom, happily, the times have now caught up, gives us the following in his *Mysticism and Music:*

A scientific musician bethought him of making the chords of music record the lines of their sound waves so that the eye could have a picture of the forms thus produced. Suspending five pens from the wires of a piano so that they should move delicately over sheets of paper, by striking the chords carefully and allowing the sound to die out naturally, he succeeded in making the vibrations of the sound waves of each chord trace the lines of its movements.

The results were designs of mathematical exactness of exquisite beauty, strangely suggesting the great typical flower forms. These diagrams were thus the expression to the eye of the music which the ear hears, the audible world translated into the visible world, the revelation of a mystery until then unseen by human eye, ungrasped by human thought.

Music is a language, although it is really something more. It might be termed the universal language, one to which all nationalities and races respond. In the same sense it is a religion, symbolizing the Oneness or Love which unites all people.

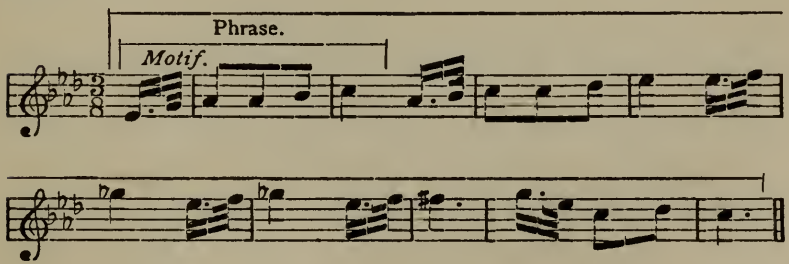
The Sufi religion, one of the cults of India, is based on sound, and their claim is that sound—that is, music—will bring us closer to what is termed God-consciousness, or Universal Love, than any other medium.

We have all had the experience of being lifted out of petty worries and selfish desires through some wonderful music, especially singing, like the Russian choir, a fine string quartet, or an orchestra. Therefore, realizing the power of music, is it not worth while to put ourselves consciously into the spirit of music that we may understand its message? Let us hear it silently, listen to it, understand it, then, remembering it through this understanding, act upon it. So will the action which follows always be a melody in itself.

Now what is melody? It is a definite idea expressed in a sequence of sounds, producing a unified impression. It is the golden thread which runs through all music, forming what we call the tune or air. It can be likened to the plot of a story, where setting, environment, and action all revolve around the main idea; or to the theme of a poem.

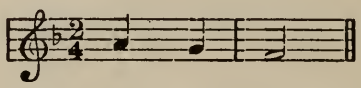
In the language of words it is like making the short statement, "I love you," and repeating it in various inflections of the voice, then elaborating this statement by telling what awakens this love—blue eyes, sunny smile, beautiful nature, etc.—and then coming back to the original theme, "I love you."

Musicians use the terms "motif" and "phrase," which are very simple terms to understand. Motif is the smallest pattern of the melody. Music has distinct patterns, and in this respect we can go back to nature and find, in form, the same plan that exists in relation to sound. Flowers, snowflakes, stars, moon, sun, all have a few simple forms which occur over and over again.



Sound has form, and melody creates itself from very simple patterns, elaborated

and repeated in different keys, just as the triangle, the circle, and the square repeat themselves and combine in nature, thus creating other more complex forms. Motif is, then, the smallest pattern in music. In "Three Blind Mice" the motif or smallest pattern is



This little pattern of three notes is repeated and then repeated again, from a higher spot, and then elaborated and repeated again.

A phrase is a more complete musical thought, ending either in what we may call a comma or a period. We are too prone to juggle terms without the slightest idea of their meaning. Teachers who understand the meaning of certain technical phrases too often take it for granted that the pupil also understands. A teacher once asked a little girl the definition of the word "phrase," meaning, of course, in a musical sense. The child thought a moment and then said in an exultant tone of

voice, "It is the French word for strawberry."

Another little story, which is amusing as well as indicative of the lack of understanding of the simplest things, is of the little girl who went home after a music lesson and asked her mother how many carrots there are in a bushel, explaining that her music teacher had asked her this same question. Mystified, the mother asked the teacher what carrots and bushels had to do with music. The teacher, equally mystified, thought over the questions of the day before and finally exclaimed, "Why, the question I asked was, 'How many beats are there to a measure'?" Do not these examples serve as a commentary on all education?

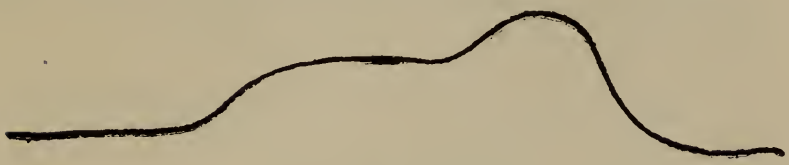
To enter into the real sense of a phrase, both spiritually and intellectually, we must first get the motif of the melody, then look for the place where we should naturally breathe if we were singing it (and it can be done much better if it is sung), and then find the place where we should naturally stop. In this way you have the principle

of melody. It has pattern or form, it has pitch, and it says something, which is punctuated just as any other language is punctuated.

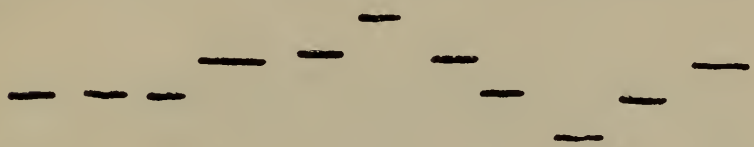
The pattern of a tune is most easily explained by illustrations. The idea is that the line of sound varies just as the line in a drawing, or of a tree, or a hillside, varies. It has an upward trend, a downward trend, or it travels along on a straight line.

People who have never paid attention to melody in the sense of being able to really hear it, and so making it their own for all time by becoming conscious of it, are surprised when they discover themselves unable to say whether "The Star-spangled Banner" moves from above downward or from below upward. It is so simple that no one realizes how dimly he hears until it is pointed out to him. Now here is a pitch picture of the beginning of "The Star-spangled Banner":

In other words, a pitch picture is the line which the tune describes. Here is a picture of "Drink to Me Only with Thine Eyes."

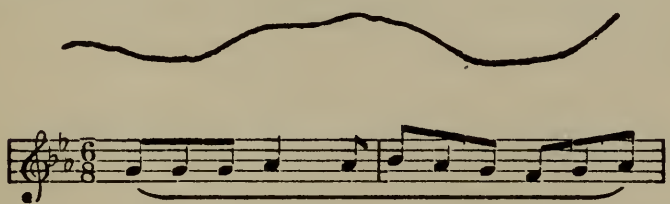


This may seem a little complicated and an easier way is to make little dots like this:



In fact, each person may work out a way of his own so long as the same principle is there.

Here is an illustration of the last tune written out in notes with the line following it:



Then to be added to this are duration pictures, little lines which would show

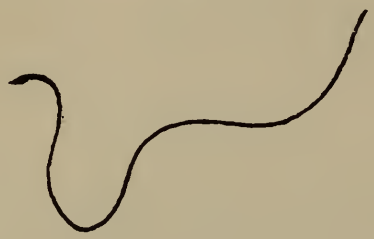
whether the sounds we hear are long or short. These help us to make rapid sketches to aid our memories. Here is a duration picture of "Over There":

Here is one of "Smiles":

It is a case of inwardly following the tune and noting the length of the different sounds. By combining the duration and the pitch pictures one gets a clue to the tune which will recall it. Of course musicians do this naturally, but the general public has been shut out from the real benefits of music through having no simple way of taking a musical short hand.

A musical friend of ours had been off in the wilds for a long time. She returned to New York just in time to hear a great violinist play the Beethoven violin concerto in the key of G. She was entranced

by it, and in order to register it in her mind, thereby having it always for her own, she jotted down on the program this picture of the motif of the last movement.



So, instead of its being merely a fleeting pleasure, that wonderful, inspired melody became at once a part of her. She was conscious of it in its elements of pitch and duration, and could recall it to memory whenever she desired.

Here the phonograph is of real help. We can play a tune over and over, making pitch pictures and duration pictures until we become so adept that the concert hall holds no terrors for us.

The majority of us have only sensations where we should have experiences—vivid, clear, easily recalled, and reimaged experiences—with which we may change the

dark times of fear and worry into times of beauty, harmony, and peace. This is truly the function of music, but we cannot have this power without paying the price of a little time and attention.

IV

RHYTHM

Amid the mysteries that become more mysterious the more they are thought about, there will remain the one absolute certainty, that we are ever in the presence of an infinite and eternal energy, from which all things proceed.

—HERBERT SPENCER.

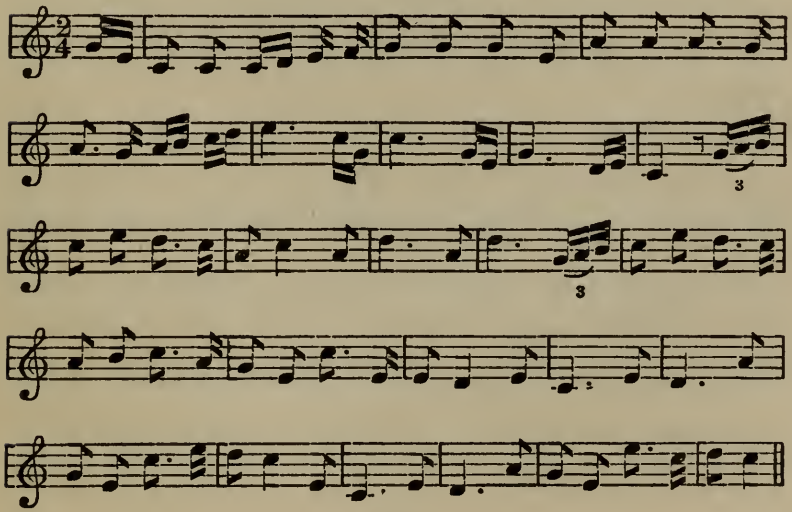
IMAGINE the world without rhythm and perhaps you can get some conception of what rhythm really is. Every great teacher has virtually said that God is all; that all else is delusion, unreality, nothing. Even the man who says that all is matter simply uses another term for the same thing. The idea remains that everything in the universe is composed of one substance, the term we use to designate this substance is unimportant, be it God, Matter, Light, or what not.

We are told by scientists that everything is in vibration. The form a thing will

take depends upon its rate of vibration. Wood is vibration at one rate, light is vibration at another; the difference between a hod carrier and a seer is the difference in their rates of vibration. Now rhythm is vibration slowed down sufficiently for us to realize it—a more exact definition than that, it is almost impossible to give; but the most satisfactory way of getting an understanding of it is to look for it in nature, and to learn about it in that way. This will lead you to recognize that there are large rhythms and small rhythms, wheels within wheels, so to speak. The big rhythms are the celestial bodies in their swing out and back, the seasons, the sun, the tides, etc. Inside of the big rhythms we find smaller ones; the year has a natural division of seasons, the twenty-four hours, divided into day and night, an out swing and a back swing, like the pendulum of a clock, and yet there is only one swing—the eternal underlying swing of the universe. Nature has been showing us this law for æons and we can apply its principle to music just as well as to anything else.

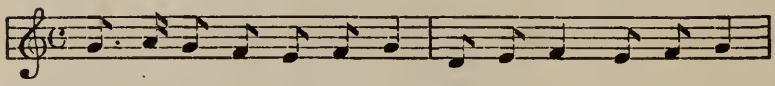
Rhythm points eternally to unity in diversity. It is better to begin our study by actually swinging such rhythms as we can. "Do the thing and the power comes." So let us seek some simple, practical ways of coming into the realization of rhythm in music.

A great confusion between rhythm and "time" exists in the minds of most people. The simplest way of experiencing the fact of the big rhythmic swing, underlying all music, is to get some one to play all sorts of familiar things to you, and for you to swing your arm as you feel, for example, to the tune "Dixie":



you would swing up until you came to C, and then down.

To "London Bridge is falling down" the



up swing would last until G, and then the down swing would come, ending on C.

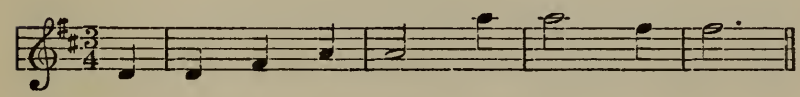
A phonograph will help very much in swinging rhythms by yourself. Folk music and dances are good for this sort of thing. People are generally quite surprised to find that the "Blue Danube Waltz" swings up and back, when they always thought of it as in *three* time.

The big swing gives a fundamental sense of rhythm which is far more useful than counting.

Children taught in this way, even those who appear to have little or no sense of rhythm, get such a really awakened rhythmic sense that when they go to school they are picked out for the way they dance. The sense of rhythm is potential in every one, but in a great many people it has never been awakened. Sometimes people who

play very well, but are nervous, lose their nervousness through inwardly realizing the rhythmic swing while they are playing. Several such cases have come to our notice, and concentration upon rhythm, as a swing out and back, has a steadying influence upon the mind.

To be able to feel the rhythm of something to which one is listening makes us more conscious, thereby giving us a better idea of what the composer felt during his contract with the inner world of beauty, whose messages he is delivering to us. Counting sometimes, indeed very often, blocks rhythm. Time is inside of rhythm. It is the mechanical means of determining time. In the "Blue Danube Waltz," for instance, the time is 1 2 3—the rhythm is 2.



To sing a tune, and at the same time to swing its rhythm, is a good way of learning to feel it. Dalcroze has a complete system of what he calls Eurhythmics. Even for

ordinary people who have no time to spend in special studies, some of his ideas are a help. For instance, take the "Blue Danube," and swing the big rhythm while you step the time. Swing one, two, and step 1 2 3. A whole family could easily grow rhythmically conscious by spending an hour or so in the evening working out these fundamental ideas. Of course there are complexities of rhythm, but these are unnecessary to the average person, and at all events it is better to grow fundamentally rhythmic before trying the complex.

The word "rhythm" is sometimes defined as "proportion." It is certain that there must be pulsation—or motion—with a sense of more rest in one spot than in another, or more importance in one spot than in another. People call this "accent," but this seems a dangerous word, because it often leads to such terrible playing. People should not put an "accent" on the first note of every measure. It is like reciting poetry with jerky emphasis on each important word. Music flows; it does not

come in hunks. When a great master is inspired to write a song or a symphony he does not hear a regularly accented string of notes: he hears a musical phrase which says something. Take the lines,

"He prayeth best who loveth best,
All things both great and small."

Say them with a strong accent on prayeth and loveth, and you have that unpleasant jerkiness which is not beautiful. It is the same in music. People often play in "bars," as they call it. In fact, people very often practice in bars. A violinist once rejoiced that he had "gotten outside of bars, at last," meaning that he had been able to hear a musical phrase *as* a phrase and not as lumps of sound. It is really a pity that music has to be written with bar lines, and people ought to try to think of music in phrases, just as they would poetry. This takes away the dull, unrhythmic quality which so many people have painfully acquired by counting in bars instead of singing in phrases. For advanced stu-

dents harmony and rhythm are closely linked, and the harmony colors the rhythm, one might say. But this is, as Kipling says, another story. Suffice it to say, swing the big rhythm—to musical phrases—and you will become more and more rhythmically conscious. Your body will respond in health and your mind in happiness.

McCUNE SCHOOL OF MUSIC & ART

V

HARMONY

What is it to be really musical? When you have music in your heart and head.—SCHUMANN.

THE great need of the world to-day is harmony. We all realize that something is wrong and are ready to try some new way. But everyone will agree that there must be a state of repose before anything constructive can take root. Can music contribute practically to bringing about this state?

In a preceding chapter we dealt with the various possibilities of melody and rhythm in relation to general, as well as musical, education, and we hope that the reader now realizes that there is a definite value to be obtained from a better understanding of music. To achieve not only this better

understanding, but to make music a component part of our lives, we must make each of its three elements our own. We must be able to use not only melody and rhythm, but harmony as well. As we have only to add the harmonies to find greater beauties in a melody, so we have but to come into harmony with life to see its fuller beauties and possibilities.

Now the harmony of music and the harmony of life both have for their foundation the same law—the law of order. Harmony in music is not the intricate study that we have been led to believe, speaking quite simply. It is the law of order as applied to music. Take, for example, two chords; one clashes and jars, giving one the sense of unrest, while the other gives the ear and mind a sense of repose. All the elements of harmony are in both, and when we have used the principles of harmony the first will resolve itself into the second and be transformed. For in reality there is only one chord, just as there is only one God. All the other chords are moving toward this one chord, just as we mortals are all

moving toward a realization of our oneness with God. There are, in other words, many elements, which taken separately are unharmonic, but when brought into the proper order by the application of the law, resolve into one Great Harmony.

So it is with life. If in our imaginations, our minds, we could see people as harmonic in thought, word, and deed, that is, all striving, however discordantly, to attain some kind of harmony with life, we would do much to bring about the very state of repose for which the whole world longs. But we must do even more than this. We must bring harmony as an active force into their lives, and what better way is there of accomplishing this than through the language that everyone loves—music?

We know any number of people who have changed all sorts of difficult conditions in their lives either through the study of music or by the harmonic principle in life becoming apparent to them through music. A young girl, to give a definite and personal experience, who complained bitterly of poverty, ill health, disappointment, and unkind

treatment of friends came to us for help. At first it seemed almost hopeless, because she would not face herself, but one day a rift was found in her armor which made her see that the only logical way of interpreting life is to know that the outside is but the reflection of the inside; that if there was a lack of harmony in her objective, external life there was something wrong in her. From that time she gradually developed strength of character enough to face herself. One by one she overcame the dragons of fear, envy, laziness, worry, and self-pity that had blocked her progress, and grew into a splendid, strong, happy, healthy, and self-reliant woman, who not only supports herself comfortably, but is able to volunteer a great deal of time to developing harmony in others.

Then we knew a boy whose life had been much handicapped by stuttering, and who had quarreled with his father, who suddenly awoke to the symbolism of music, through harmonizing tunes. He knocked timidly at my door, drew close to me and whispered: "What is this? I feel that life is changed.

I can talk without stuttering and my father came and put his arm around me and brought me home. Now I believe I can have anything I want." Later he was sent to a university and educated for the profession he had dreamed of.

Another girl was handicapped, apparently, by the most distressing home conditions—a drunken father, a sick mother, and a lazy streak in herself. Once awake to the possibilities of the harmonic law, she worked unceasingly with herself, doing everything, on the material plane as well as on the mental and spiritual, to harmonize every dissonance. In a few years she had moved her family into a better apartment, had given her mother the nourishing food and fresh air that would restore her health, and had deported the drunken father to an environment which better suited his unharmonized consciousness.

Harmony is not a passive thing; it is active and alive and as contagious as the measles. But the law works both ways; just as one bad apple in a barrel will spoil all the rest, so will an inharmonious person

create an atmosphere which will communicate itself to everyone who comes within his reach. Like the inkfish which is armed with a pouch full of inky fluid for the purpose of blinding its enemies, how easily a depressed person casts an inky gloom around a room! On the other hand, one person who is in tune will harmonize a whole family without saying a word. How quickly a jolly and well-harmonized person will bring up the tone of that same group of people! We can all tune up every thought, word, and deed. Tune up our own instruments that we may each take our place in the great orchestra which plays the symphony of life.

Most people imagine, on hearing the word "harmony" in relation to the study of music, that it implies long years of dry plodding. Such has too often been the case, but is no longer so. Anyone can be taught through listening to recognize the simple harmonies of a tune, and everyone should be taught. For, when the law of harmony is embodied in the cellular structure of our bodies, its outer expression is

health and peace. Health, mental and physical, should always be our first consideration, since no great heights can be attained without it. So, if listening understandingly will help to bring about peace and health, we have within our grasp not only our development in the art of music, but through it our development in life.

To make this effective there is a simple musical training which will wake in us our latent harmonic consciousness. This in turn will give us a practical knowledge of harmony in music and arouse in us a corresponding vibration in our bodies and lives.

Given a tune, the object is to be able to hear its harmonic setting. Negroes and South Sea Islanders can do this without training. Children unspoiled by mechanical training can "hear under"—that is, hear naturally the underlying harmonies of a melody. At the Music School Settlement in New York we have tested hundreds of children, and only about three out of every hundred are unable to hear and sing the fundamental harmonies. So we find that the three harmonies are potentially

present in everyone. God is no respecter of persons, and harmony is the gift of God. But it remains for us, having found it in ourselves, to accept the gift and use it for our own development and the betterment of the world.

The first step for one who desires this harmonic education is to hear the keynote. That music means more when the keynote is heard is quite natural when one realizes that it is in this way that the inner realm of harmony is consciously contacted. We grope around in darkness, seeking peace, rest, and quiet, quarreling with life and everyone about us because we do not achieve satisfaction, when right in our very midst is the path to the sun which will illumine us.

"Ye have eyes and see not, ears have ye and ye hear not." It is these unhearing ears and unseeing eyes that have been the cause of our inharmony. But, through the proper understanding of music, hearing ears and seeing eyes will be developed, opening up new worlds of sound and sight within us. For these faculties are given

us as tools, and through their right use we can here and now bring about for ourselves infinitely better, happier, and fuller lives. Too many people say, "When I make enough money I shall retire and take up music as an amusement." That is putting the cart before the horse. Since fullness of life is that which everyone desires, why put off until the end of life the study which would accomplish this purpose? Why not turn about and get a knowledge of the law of harmony which would increase a thousandfold the consciousness and appreciation of life, love, and truth?

A great many people, especially men and boys, probably because their voices lie low, often play good basses to college songs, hymns, etc. It is natural to them, but the trouble is that they do this unconsciously. Now we, as human beings, are above the animals in point of evolution; we have the power to do what we do consciously and with reason rather than by instinct. We have the ability to mentally rehearse an experience, thus registering the image upon the brain. Therefore, if these basses are

played consciously and understandingly, the whole principle of harmony will be understood and become of practical use.

As with everything else, we must begin at the beginning. We too often build without a proper foundation, thereby only cheating ourselves; nor does this apply alone to the lay musician. A great many accomplished performers and teachers have done the same thing. They can play a Chopin scherzo, but ask them to play "'Way Down upon the Suwanee River" and they are lost. They cannot do it without notes.

How curious it is that we have gone on all these years deluding and fooling ourselves into thinking that performing a few easily forgotten "pieces" is knowing music! If anything in life is not of practical, everyday use, what good is it? Music should not be a thing apart from the rest of life. We must hear inwardly in order to have a better outward life. We must understand melody, harmony, and rhythm really to enter into the realization of music; to so find harmony, beauty, and serenity within

ourselves, and from that center change our characters and life conditions.

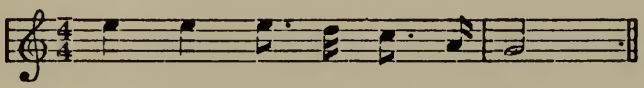
In looking at pictures we get the effects of outline and color by knowing an angle from a curve, and being able to distinguish red from yellow; it is much the same in music. We enter into the spirit of music by intellligently hearing from within the direction which the melody takes, its rhythm, the keynote, and the fundamental chords underlying it. There are three chords, the eternal triangle, always resolving into one. Anyone can learn to inwardly hear these chords under a melody. The first step is the right attitude of mind—that is, faith and confidence in the power to hear, and this is dependent upon mental and physical relaxation. To become relaxed and still, requires a certain technique and discipline. It does not take long for the average person to accomplish this, but, like everything else, it differs with the individual. The easiest way to relax is to repeat some verse or words that present the idea of quiet to the mind and the body.

Having become as relaxed as possible, play

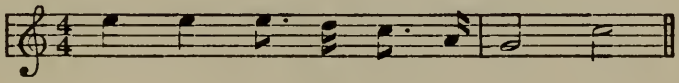
a scale downward, beginning on C. When you have played seven notes pause and analyze your feeling. It will be one of unrest, incompleteness. Add an eighth note, another C, and the resulting feeling will be one of rest, completion. Repeat this exercise, only vary it a trifle by playing the scale upward. Here you will find the same feeling of incompletion until you add the final C. Try this in other scales and the effect will always be the same, so perforce we learn that the law of order demands that all sounds, notes, progress either downward toward the first note or sound, or upward to a repetition of the first note, the eighth of the scale. Having found that this is true in the simplest of all tunes, see if it is not equally true in the folk song and other simple airs. Now this note from which all the other notes proceed and return is called the keynote. It is an astonishing fact that two-thirds of the people who play are unconscious of the key in which they are playing. Key in music is like home in life: it is the resting place, the note that receives, we might say, all of the others

and to which they all go quite naturally. It is from this note that the piece, be it song, sonata, or symphony, gets its signature. We say a sonata is in F if its keynote is F, or in A if its keynote is A, or in D if its keynote is D.

Sing "Tramp, Tramp, Tramp, the Boys Are Marching," and stop here:



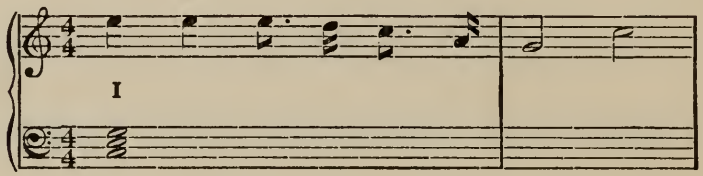
Ask yourself whether you have landed on a note that gives a sense of completion. No? Then go on until you do, and it will be:



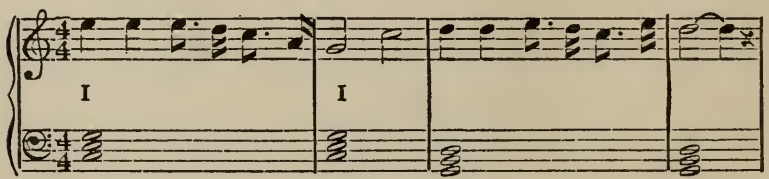
This is the keynote.

Having trained yourself by singing the keynote of innumerable songs, etc., you are then in a position to go farther. Since you have already established the keynote of "Tramp, Tramp, Tramp, the Boys Are Marching," let us continue with that song.

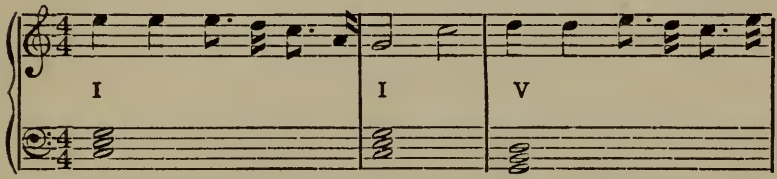
Sing over the first phrase slowly. Listen attentively and try to hear the first underlying chord. Do not feel around on the piano for it; wait until you have *heard* it within, then play it. Having found the first harmony, the first chord, which in this case would be

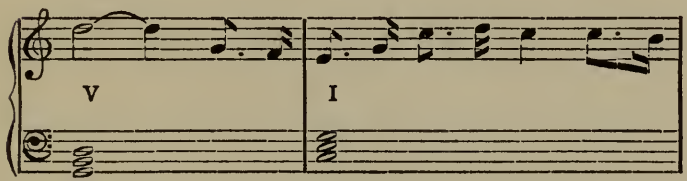


that is the I chord based on the keynote, which is C. (We have chosen the key of C because to most people it is the easiest of keys, but any key will do as well.) Now sing the next phrase and see if you hear a like harmony; failing to do so, continue until you do. Having firmly established this chord in your consciousness, return to the beginning and commence a new search for a new harmony. This harmony will be

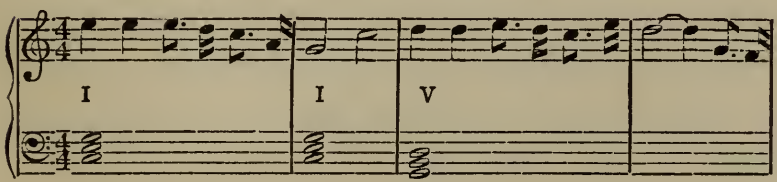


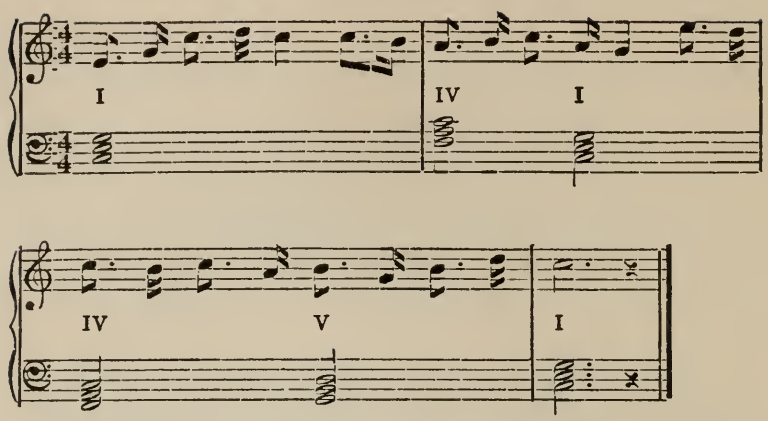
the V chord whose base or root note is the fifth of the scale, or G. This chord is a restless chord, it can never stay put, but must move up or down, one way or the other, and the law of harmony demands that it resolve itself into the I chord, so we have





A new harmony now presents itself and we hear





the IV chord built on the fourth of the scale, F, which, though not so determinedly restless as V, still must resolve back to the I chord, as you will *hear* in the last phrase.

These are the three fundamental chords that you must seek to hear under every melody that comes to your ears. Thoroughly to familiarize yourself with them, reverse the exercise and instead of singing the melody, waiting until you hear the harmony and then playing it, play the melody, wait until you are conscious of the harmony, then sing its root note, the note on which the two upper notes stand. Having sung this, sing the two remaining notes of the chord.

If you will continue this practice faithfully over a few weeks, you will gradually wake within yourself that source of harmony and peace that will draw everything in your life into its proper relation, as well as enable you to harmonize simple tunes.

So you come to hear the three fundamental chords that are all in reality that there is to harmony. The rest are merged chords, blended out of these three fundamentals, just as we blend colors. If you know the three primary colors, red, yellow, and blue, you have the key to all the rest. Knowing the principle or law of any subject gives you the power of working out every possible problem connected with that subject.

In this way we get at the inside or truth of music. One word to remember is "wait." If you are listening for the keynote, relax and wait until you hear it. Do not think. This listening is deeper than thought. It is feeling.

If you want to hear the keynote, give yourself part of a tune, then in silence and peaceful expectation wait until your inner

ear reports that note to you. This process is a much more natural one than we think. There is nothing mysterious about it. We are each one of us a part of the whole, therefore why should we not, by realizing a certain quietness and oneness with that whole, be given the answer to any question? A drop of water partakes of all the qualities of an immense reservoir, then why should we not partake of all the qualities of the universal life?

This brings us to the consideration of two other parts of harmony. The first is what is known as "mode"—that is, the music you are playing in the minor mode or the major. Again it is a question of listening. Play the chord of C (C, E, G), change the middle note to E flat, then play these chords again, first one, then the other, trying to analyze the feeling they give you. C, E, G is in the major mode, C, E flat, G is in the minor. People sometimes say that the minor is sad, and it is true that all funeral marches are written in the minor mode. But there are a number of compositions written in the minor mode which are not

sad, such as "The Wild Horseman" of Schumann and "The Album Leaf" of Grieg. Still, specialists in folk music maintain that oppressed people always express themselves in the minor mode.

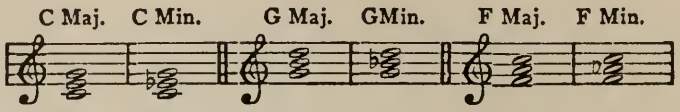
All children do not by *any means* feel the minor to be sad. If you play these two chords to a child, asking what difference he finds, he may answer you in the terms of color. Some say that the minor is "deeper." One seven-year-old child, when hearing the minor chord for the first time, said, "I am alone in a desert."

Bach usually ended a composition with a major chord, even though he had written the whole of it in the minor, thereby conveying the idea that he considered the minor unfinished. Busoni, in a little book called *Æsthetics in Music*, says there is but one mode, the major mode.

Looking upon this question from the psychological standpoint, it is easy to affirm that for the average person the major mode is the more wholesome, since it is both more cheerful and more positive.

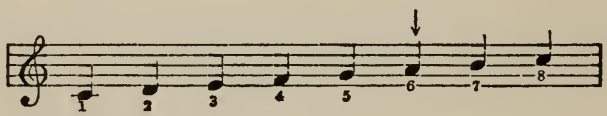
If you wish to learn to hear whether a

composition is written in the major or minor mode, drill yourself on chords



and sing.

In order to read music intelligently one has to understand the so-called relative minor. The scale of the relative minor begins on the sixth of the major scale.

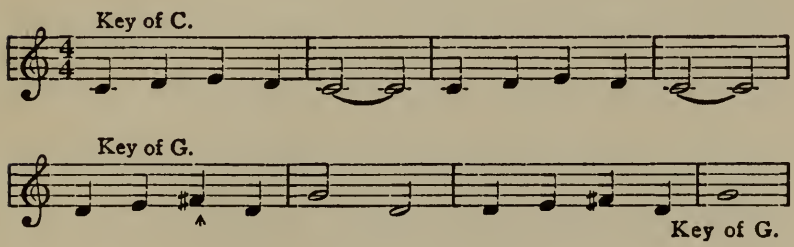


In learning to read music you must bear in mind the fact that the same signature may designate either the major or its relative minor. Also help yourself by listening intently to the first strains of any music you hear and deciding whether it is major or minor.

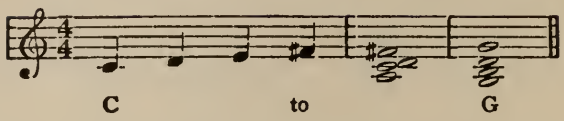
The next point to take up in connection with the understanding of practical harmony is what is called modulation—the

changing from one key to another. It is not easy to explain this on paper.

The wisest way to approach this subject is to first hear where a tune ceases to be in one key and goes into another—that is, where its keynote changes. Take the following example:



The keynote changes from C to G at the point marked. When you have *heard* that this is so then seek to find how it changes. This involves hearing an added note to the V chord, and the five chord of the NEW scale at that. But to make it clearer here is an illustration. Suppose you want to go from the key of C into the key of G; the easiest possible modulation is to play four notes up from C—that is, C, D, E—then when you come to F, sharp it, pause and sing what you hear under it, and you have



the dominant seventh chord—that is, the dominant chord of G plus its seventh note. But it must be admitted that to do this without help is extremely difficult.

VI

MUSIC FOR CHILDREN

The education of heroes shall be gymnastics for the body and music for the soul. Begin the education with music.
—PLATO.

MOTHERHOOD is to the race what the keynote is to music. Of all women, mothers and teachers are the most important. The right attitude toward motherhood is a subject that we are just beginning to treat with any degree of intelligence and common sense.

Why, when everything depends upon bringing a better type of human being into the world, do we treat the subject of sex and children as though it were something to be ashamed of? The greatest of all teachers called the body the temple of the Holy Spirit, and yet, up to the present time, people have married and children have been born one might say carelessly, without

preparation. We educate our young girls in all sorts of surface ways, give them social *savoir faire*, teaching them all sorts of superficial things, and leaving the great subject of motherhood and preparation for it, untouched.

Take the subject of music as an example. Instead of teaching a girl the beginning of music, the fundamentals, which she can in turn pass on to her children or use to enliven and harmonize the home life, we encourage her to acquire an amount of technical skill, which depletes her physically, being the wrong kind of technique, and which enables her only to play music that is over her own head, as well as the heads of most of her family and friends.

These "pieces" which she learns at such a cost of energy and time, to say nothing of her father's pocketbook, are forgotten and laid aside as soon as she marries. Ask any convention of mothers about their musical education, and you will get the same answer from 90 per cent of them. They never "seemed to get anywhere with their music, so they dropped it." Though

they all wish they had kept it up for their children's sake, and husband would appreciate some simple music, too.

Girls are the future mothers of the race, and education must take that fact into consideration. Now, what can a mother do who has had the old-fashioned musical education? She can first sit down and think out the question of music for children and decide why she thinks they should have it and what results will follow in developing their lives. We need to do more real thinking to determine what things we want for our children and what the benefits are going to be.

Picture a house where there is absolutely no music, no piano, no singing, not even a phonograph or a pianola. Is there not a dead, depressed feeling about such an atmosphere? Environment is an all-important factor in the rearing of children, not merely material environment in which everything is done for the physical welfare of the child, but the spiritual environment which we may term atmosphere, abused as this word has become.

A kitchen may have a better atmosphere, and often has, than a drawing-room. Why? It is the state of mind of those who are in it. Many a mother supplies material comfort in every detail and yet starves her children of the very thing they need so much. What can music do to supply this lack? For example, picture a mother off in the country where there are no concerts, and where the village choir sings out of tune; where, if there are pianos, the ever-present popular songs are all that can be found on the racks. The children sing a hymn or two and a few songs, but music is, in the real sense, an unknown quantity. This mother can easily learn to use music for the highest and most permanent good of her children, and also her husband and friends, simply by using intelligently the limited means within her grasp. If she can read music fairly well, and most girls can, her first step should be to acquire some book of folk songs and dances (see Appendix) and some children's songs, which are simple and have constructive words.

An hour of this music just before bed-

time will prove of immense benefit, for the consciousness of the child will be thoroughly harmonized and will work all through sleep in a constructive, harmonizing way. It is a scientific fact that the subconscious mind takes up the thoughts with which it is supplied, and during sleep, when the objective mind is stilled, works out those thoughts in exact likeness, producing an effect in the external life exactly similar to the cause. Therefore it is of the utmost importance that our thoughts should be happy and constructive just before we go to sleep.

An hour of good music at bedtime will so harmonize the child's consciousness that he will go to sleep happy and serene. Those thoughts will do their unfailing work of rebuilding, physically, mentally, and spiritually, all through the night, and the child will awaken in the morning in the same happy, healthy frame of mind.

Play over some of these folk dances and let the children skip around and act out what is in the dance. Musical folk games are splendid and give children a sense of

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rhythm. They feel that everything moves more easily when done to music, and they play together as one harmonious group. The spirit of play and joy seems quite natural.

Every mother should realize that she must supply something by which harmony is maintained. Leaving little children alone means whining, quarreling, demanding candy, toys, etc. Music is such a force for bringing people together and making them forget themselves that the older members of a family are fully as much benefited by it as the children.

We have spoken of the importance of music before the child goes to sleep. It is equally important to have it in the morning when consciousness is brought back to the waking state, to maintain that harmonious attitude throughout the day. Therefore it is of equal importance to start the day with a song or two.

The Hindus have a morning song, a song for noon, an evening song, and a song for midnight. They have songs of praise, songs of love, songs of joy, songs of peace,

and many others. To them the home is a sacred temple and the parents the priest and priestess of the actual presence of God, who is acknowledged and rejoiced in with every homely event of the day. This is idealizing the real in a practical way.

It is quite easy if a mother will take the trouble to give the children the right fundamental training in music, which makes it an actually understood language to them from the very first.

A child learns to speak through speaking, to walk by walking, and to sing by singing. Experience *versus* formal knowledge is the new idea in everything. "I prefer to do rather than talk" might be the motto of the new educational teacher.

Having found within herself the laws of melody, rhythm, and harmony a mother will be able to communicate them to her children, and thus not only smooth out rough places in the daily lives of the family, but awaken in the children a real love and appreciation of music. More than that, she will teach them the right process for all study—that is, from within out. First

silence, then listening, then understanding, then remembering, then singing, and finally playing.

The pleasure of music is thus made to serve a definite purpose in life, establishing a true relationship and co-ordination, and giving the children a technique by which they may live in a more practically ideal way.

But a good many mothers have no time to give to the study of music, so the work which should really be done by the mother herself must be given over to teachers, and here we must pause to say a word for and about teachers.

During the war a number of our teachers ran elevators as a patriotic service, and when the war ended they continued to do so because the salary paid an elevator operator was so much more adequate in relation to living than what they were able to earn by teaching. Everyone knows that whereas a painter, plumber, or carpenter is receiving a living wage, teachers are still getting so little that they often suffer for the lack of the necessities of life, to say

nothing of the things that would aid them to become better teachers. For the study of any art by a person who aims to teach it is a long, slow, and difficult process. It requires not only health, vision, and contact with the best in the musical world, but a knowledge of general education, of the other arts, of psychology, and of child psychology in particular. To these must be added sufficient time for continued and concentrated work, and all this costs a great deal of money.

To be sure, all teachers are not single-minded, they are human, and sometimes, through chance or circumstance rather than real preference, they become music teachers from a business motive. But these are in the minority. We have found most teachers self-sacrificing and devoted to their work, pitifully lacking in the ordinary comforts of life and in the peace of mind and state of health which a little more money would give them. Even a so-called, high-priced music teacher is financially insecure. Her season is short, people are thoughtless in regard to discontinuing their lessons, and

her expenses are heavier than those of other teachers. For the new teaching demands enthusiasm, and she must avoid getting into a rut. This means keeping her health, optimism, and peace of mind; it means keeping alive the artistic side of her musical life through practice, study, and contact with the world of music, and at the same time keeping her intellect awake in some big way to avoid becoming dried up. In addition, she must allow some time for her own life, for companionship, and happiness of a personal nature. So, from a purely selfish standpoint, society should consider giving teachers a comfortable living. To this remark there sometimes comes back the answer, "Too much would spoil them." A little spoiling certainly would not harm hundreds of teachers whom it has been our privilege and pleasure to know. To end this subject, here is one little incident drawn from actual life:

At the Music School Settlement we have the children of a great many workers whose trade is uncertain. Sometimes there are long periods of dullness, during which there

is literally no income. When this occurs music lessons, cheap as they are and as much as they are loved and longed for, become prohibitive. At such times dozens of children drop out. During one of these periods a faculty meeting was called to ascertain whether the teachers, whose pupils had been forced to drop out, could possibly make time to visit these children and find out what probability there was of their returning. It then came out that two-thirds of these children were being privately taught *for nothing* by teachers who we well knew were driven all day long by the necessity of earning a living, not only for themselves, but in many cases for some dependent. So much for the teacher, her vital interest in her work and her self-sacrifice.

We find that five is a good age to begin the musical education of a child, though he should have had a musical environment before he was born and every day thereafter. What is meant by musical education is that a definite hour for music be set apart two or three times a week, in

which some understanding person (preferably the mother) shall begin to awaken the musical consciousness in the child. It would be ideal to have a group of six children, all about the same age, assemble each day, and under the guidance of the right person play musical games, swing and walk rhythms, sing songs or sing about things just as they would naturally talk about them. We have learned through intimate contact with children that they do naturally chant or sing about everything if the teacher or mother sets the example by having songs for the simple functions of daily life.

It certainly lends romance and buoyancy to the endless washings and brushings and dressings that have to be attended to with children if we sing to them. The same philosophy holds good here as elsewhere. If you are singing with your whole being you cannot be worried, cross, angry, or really idle.

Such a class for children aims to stir up the musical consciousness of the child. The results are sometimes quite startling.

For instance, a rather awkward and apparently unmusical child, the little daughter of a well-known sculptor, suddenly began to dance so exquisitely that people asked whether she had been trained by Miss Duncan, and could not believe that she had not been specially trained.

It is difficult to describe one of these classes, and well-nigh impossible to give anyone written directions as to how to conduct one.

In one instance the principal of a big school, seeing the apparent simplicity of these classes, tried to introduce them by telling the music teachers what to do. But after a little he was surprised to discover that it was not so "easy as it looked"; it certainly is *not* so easy as it looks.

Seeing six little children dancing about to music, swinging their arms, singing songs, or playing a musical game makes some people ask, "Do you call this a *lesson?*" This makes us smile. It is such a commentary on the word "lesson." Growth is the object of all teaching; the growth of the child in consciousness to the end that

he shall really be awake in a musical sense—if it be music that he is studying. Our education has shown itself such a failure in that it has caused children to be lacking in health, peace of mind, initiative, self-reliance, and a desire to be of service, and needs really to be reversed from one of a more or less mechanical process to something vital and real. The little boy who cannot add a few figures, though he has "finished arithmetic," and who says that what he learned in arithmetic is the *word* "gazinta" (goes into); the mother who has had years of music lessons and who cannot play a simple tune with its bass, and all the rest, are some of its amusing results. You can no more see the result of music lessons in a given time than you can see a flower when the seed has barely sprouted. No one wants to pull up the seed and see a result, but we think we must get results that are concrete in the children. Children's classes look very like play, but in order to conduct them a teacher must be a rare person. She is the awakener of the *spirit* of music in the children. From this awakening springs a

definite consciousness of melody, rhythm, and harmony, which, being set up in the child, finally produces results, sometimes quite startling in artistic power and beauty, and always produces a love and a far better understanding of music than that of the average grown-up.

Singing games, with their elements of gayety, dramatic action, and social contact, make a really ideal way of beginning a children's class. Miss Hofer's book, *Singing Games for Children*, and the English singing games—in fact, those of all countries—should be used with little children. We like the "Muffin Man," "Looby Loo," "The Farmer in the Dell," and "Annie Goes to the Cabbage Patch," for the first ones, but the field is immense, and each mother or teacher can best select her own material.

Then songs for children to sing! What a field there is to be explored! In America the average child's repertoire of songs is a shocking thing. It is incredible that, knowing as we do the effect of environment upon children, we allow them to store their minds

with the worst imaginable trash. To be sure we have no folk music here in this country, but we have some really beautiful songs written for children—such as the songs of childhood—of Jessie Gaynor. Then there is the folk literature of England, and France is a perfect gold mine, to say nothing of all the other countries. We use these songs, and in the class the children swing the rhythm, find the pitch, duration, pattern, and keynote of every song they sing. Transposing is easy when it is done from the listening sense. Nothing is ever done as "ear training," it is all strictly from the musical sense—that is, the creative side, sticking to the principles of melody, rhythm, and harmony as our basis.

Musical conversation, in which the teacher sings a question and the child answers it, always in the rhythm, is one of the ways of feeling and hearing the keynote. Singing a scale down to the second, pausing and letting the child complete it, is another good way; or singing a folk song and letting the child end it; or making up a tune and seeing

if it really ends or needs an ending, always pausing to listen and remembering that actual performance comes last.

All these exercises can be done with the phonograph. For the swinging of rhythms there is nothing so good; the same is true in connection with stepping rhythms, skipping, and dancing. The phonograph offers a great variety of music of the very best type and is very practical where the mother has no time to devote to the learning of the necessary music, for as a teacher she has to know a great deal of rhythmic music, folk dances, and other good music, such as Bach, Beethoven, and Grieg, which she can play while the children do anything they like. This helps them to listen, to adjust their bodies to the rhythm, and, besides its musical value, has a real value in regard to health and nerves. But in this connection there is one thing that must be avoided by the teacher: never notice the fact that the child is out of rhythm. If you will emphasize the rhythm of your playing, or swing your own body in rhythm and give him time together

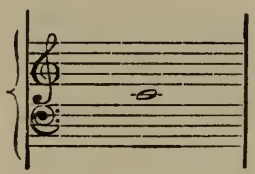
with simple music, he will get into the swing.

We remember a child, who was in a class with six little children, who seemed hopelessly unrhythmic. His mother was quite concerned, and repeatedly complained to the teacher that he seemed never to step or dance "in time" as the other children did. The teacher, knowing better than the mother, and not having the natural impatience and vanity common to most mothers, urged her to wait until the sense of rhythm in him was really awakened. (We believe, you see, that one must be ready in order to really learn anything.) Well, one fine day, when no one was bothering over Teddy's rhythmic vagaries, he began to dance in perfect swing, and having felt the delight of it he kept on long after the other children had had enough. The teacher, seeing what had happened, played on and on, until his little fat legs nearly dropped off, but the ecstasy and satisfaction of having found it in himself made Teddy more than willing to suffer and work. This is the great point.

There is no discipline like unto *self*-discipline.

We use a blackboard continually. The children make pitch pictures, duration pictures, and anything else that helps them to let out the music they hear within themselves.

And here we must consider the element of notation. When we teach children to read their notes we do not teach them the bass and treble as two different things, neither do we separate them from melody. Rather do we seek, by training the inner sense of sight, to have the child visualize middle C in a melody like "Baby Bye" (Jessie Gaynor's "Miniature Melodies"), and to associate its picture, which looks like this,

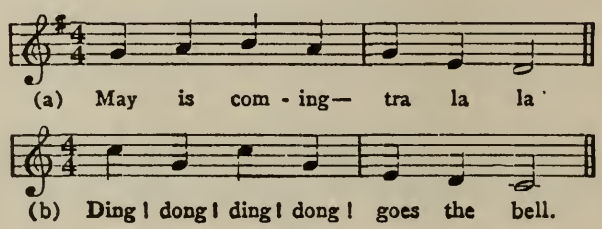


with its sound.

We prove to them that they can see with their eyes closed—that is, see with their

inner eyes, and hear with their inner ears. Children have this power of visualization (seeing with the inner eyes) strongly developed. They are able to visualize a note, for instance, that they have seen with their open eyes. Having awakened this consciousness, we draw two staffs on the board, the bass and the treble, placing middle C where it belongs—that is, on the first ledger line below the treble staff. We then have the children look at it, then close their eyes and see it. Then we erase its picture and let them draw it. After that they can go to the piano and pick it out. When this note is well fixed in their consciousness we take up in a like manner the notes above and below C in the treble and bass.

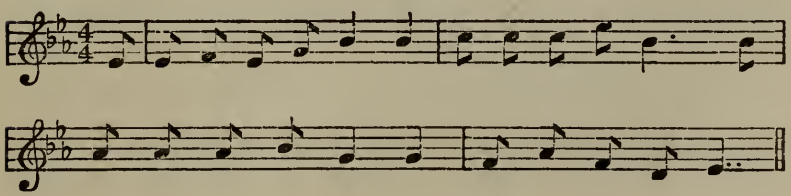
Children are full of creative ability, and little children find it easy to make their own tunes. Here are two, words and music, given by children of six:



When they can make accurate pitch and duration pictures, and can read their notes, it is then well to have them write their own tunes in their own blank books, so that they may grow accustomed to writing music as well as playing it.

A class of children soon becomes quite free musically through these various simple drills, which a teacher must know how to vary to make them interesting.

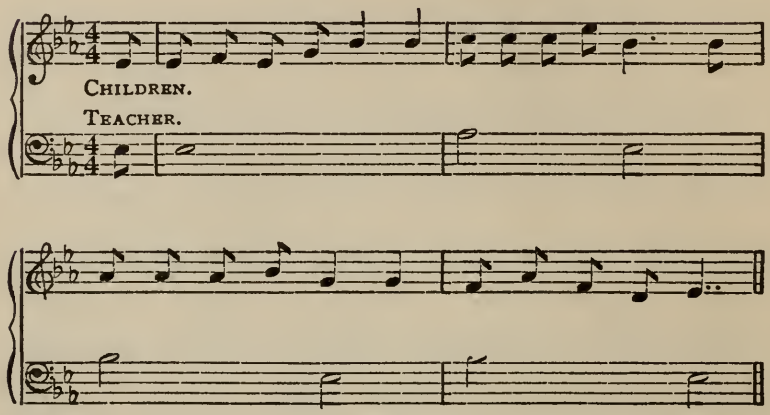
The last principle to awaken is the harmonic, and we have been surprised to find that little children "hear under"—that is, hear the underlying harmonies of a tune, quite naturally. Sometimes it is enough for the teacher to begin to sing the roots of the chords underlying a song which the children are singing. Their harmonic sense will wake and they will take it up naturally. Suppose, for instance, that the children are singing, "I Had a Little Nut Tree."



The simplest harmonic setting to this tune is

I—I—IV—I—V—I—V—I

The teacher should sing the root or principal note of each chord as



After a little she can try playing the tune either on the piano or the phonograph, or she may sing it and ask the children to sing what they hear under it. Having caught their interest, it is then wisest to set about hearing the root of the I chord, or the tonic as the musicians call it. To do this play several chords, and get the children to pick out the I chord by noting its quality of rest, and *not* by telling them the name of the

chord. When the I chord is made so familiar they can hear it under any simple tune you can take up the V chord. Have them note its quality of *motion* as differentiated from the I chord, and how it *always* moves toward the I chord. Do the same with the IV chord. By degrees you can give tunes that bring out a V, and later still a IV. There is absolutely no hurry in this work. The idea is musical consciousness; development, not performance. More is accomplished in the end, not only musically, but in health and character, by going slowly and insisting upon a process, which is always the same—that is, silence, listening, etc. When performance is a natural thing, and sometimes this is the case even with young children, we do not try to stop them, but we never try to speed up the playing, and never urge them to learn "a piece." The natural outcome of hearing, swinging, singing, etc., is not only playing, but composing, and a rounded musical and mental development.

Older children who have been trained in this way play little basses to folk tunes

quite easily. Two children can go to the keyboard, one playing the melody and one the bass. They play it in C and they play it in G, or in any easy key, for, since it is a matter of hearing, all keys are equally simple.

This lays a foundation that has literally no end. Upon it one can either become a good listener in the true sense of the word or an artist.

Memorizing becomes an actual science, since to hear makes one sure of what to play and one loses the misery of uncertainty so well known to pianists. Analysis, through hearing, changes all of that.

The question of material is a very important one. In the children's classes every teacher adapts her material to the needs of her children.

Speaking in a general way, folk music, the Gaynor "Miniature Melodies," "The Cady Folk Tunes for Ten Fingers," and similar music is used. A teacher must be really familiar with her material. She must know whether a song is suitable for a child, whether its harmonization includes a IV

chord or not, etc. The better acquainted she is with her material (she should really know it by heart) the better her teaching will be. Teaching "with a book" is never a success. In fact, freedom and creativeness are the key to the teaching of children's classes, coupled with real musicianship.

VII

PRACTICING

The reaction from personal effort is a feeling of joy and freedom.

"WHEN I was little I used to shake the hourglass to make the practice time shorter." Haven't we all done much the same thing.

"You and I could be very good friends, mother, if it were not for this horrid music," wails a little boy to his adoring parent. "Mother says, 'Now go and practice,' whenever she sees me, and so I try not to go near her," remarks another child. "I was just going to practice because I really wanted to, when the maid said, 'Your mother told me, miss, to remind you to practice,' and then I made up my mind I wouldn't." This is the reaction to be got

from nagging a child or forcing a child to practice.

A doctor once ordered malted milk, and nothing but malted milk, for a child who had a severe case of whooping cough. It was a perfectly sensible order, and would have been the very best thing if the child had been the kind of child that liked malted milk and would take it. But in this case the baby refused, calling loudly for pancakes. Everyone knows that pancakes are not the proper food for a sick child of three. However, starvation seemed the alternative, and finally in the middle of the night, having carefully studied the directions of Aunt Jemima's pancake flour, the cakes were made and *fed* to her, and on them she throve. This is not a plea for feeding children on pancakes. It is merely to show that you can prescribe certain things to children, and that is one thing, but you cannot make them assimilate these things *unless they want to.* The psychology of it then is to be able to get children to want the right thing, and to do what is right for them through creating a real desire. "De-

sire is the soul of will." We must learn a way of getting the intense interest of children, and then they will practice without being reminded.

In the cases where we have tried this it has worked out in every instance, and every mother knows that all the preaching and forcing in the world is without avail if a child has no interest in what is to be done. "Sometimes I think with my eyes, and sometimes I think with my brains," said a fourteen-year-old girl. This is just the point; a child can actually sit on the piano stool and spend the allotted period playing the notes and all the time be thinking of skating, dolls, food, etc.

Older students do the same thing. It is the same old story of the letter and not the spirit. The result is worse than nothing, because the *love* of music is either killed entirely or the desire to learn music is given such a blow that it takes an unusual stimulus to start it up again.

It is interesting to interrogate people on this score and find out how *many* of them have had the same experience and how they

regret it. It is almost always through an unwillingness to practice because of some one's nagging.

"Then you do not believe in practice," you say. You are wrong. We *do* believe in practice, and in more concentrated practice than the average child has ever dreamed of. Furthermore, we get it, but not by nagging. Let us explain. When children are taught in this newer way they are not expected to arrive at a certain given point in a given time. The teacher studies her pupils, adapts the work to them with one idea in mind: that they shall become musically conscious. But in working toward this ideal she takes into consideration the kind of child, its temperament, ability, and state of health. In adapting the work she may get a sluggish child into such a state of interest that he will surprise everyone by his devotion to practicing. A nervous child, one that works under a certain tension, and is overconscientious, has naturally to be differently treated. The music lesson is secondary to the child; the child comes first. When children are inwardly aroused—that

is, when music is awakened in them, they become so interested that no one has to urge practicing. They spend hours picking out tunes and finding basses for them. Sometimes mothers call up at bedtime, begging to know what chord belongs in such and such a place, "under" such and such a tune, because Sally will not go to sleep until she finds it.

Hundreds of teachers and mothers will tell you the same story. And it is a perfectly natural thing when we remember that the one thing that we are all looking for is the Truth—and these simple fundamentals are the truth of music. Besides this, they give instant pleasure in making it possible for a child to do something himself, something that he likes and understands. To be able to pick out a tune easily is in itself a pleasure, and many a grown-up man has remarked how much he would give if he had been taught that. One of these men recently said that he had been discouraged by having to do interminable finger exercises, and made to choose between baseball and music, so he gave up music for good.

The idea of giving the technical side of anything before having awakened a love and a desire for it seems to us to defeat the end at the beginning. To commence with finger exercises invariably means to kill the interest. Every child likes to pick out a tune, but hardly any child likes to play finger exercises. Through picking out a tune, the keynote, scale, and rhythm are naturally learned; so through the desired thing the technical part of the subject is easily learned.

And here let us say a word about another subject in regard to practicing: counting. In the first place, the object of counting is really a rhythmic one—that is, a rhythmic swing underlies time, and time is the mechanical side of rhythm. A child might count all the way through a piece and still be out of rhythm, therefore the end desired is not obtained. It is again the letter *versus* the spirit of the law. Neither does jerky counting help rhythm, rather does it hinder it. Breithaupt says: "We urgently recommend that the pupil be taught to desist from pedantically counting bar by bar;

he has too much else to do." To read the music, play with arms, hands, and fingers, and to count into the bargain are three actions which the child cannot possibly accomplish simultaneously. It is hard to get teachers to acknowledge this, but the proof of the pudding is the tasting.

It is a fallacy to think that spending a certain amount of time at the piano playing over chords, scales, and pieces is practicing. Mental vacuity is often the state accompanying these performances, so is it not better for a child to spend a few minutes in which his whole attention is taken up finding the melody that he *wants*, and perhaps finding its bass as well? When he begins to hear tunes of his own inwardly, and to pick them out on the piano, he is forever concentrated in his practice. Under these circumstances the chances are that he will devote more than the time allotted.

In one school they were obliged to lock the pianos to keep the children from practicing too much. We are always amused when people beg us to insist upon a given amount of practicing. Our advice is always

to leave them alone, and in a short time you will be begging them to stop.

"My family objects to my playing hymns at midnight," laughs a mother who has taken up her music again. She enjoys knowing just what she is playing so much that she cannot leave off even at bedtime.

Children who have learned to hear inwardly eventually do a great deal of practicing *away* from the piano. That is, they learn to hear music from looking at it, just as one would read a poem. A little girl who had been taught in this way went to another city, and began to study music with a new teacher. A new folk song was put up before her, and the teacher said, "You may take this one."

The child sat quietly looking at the music. "Why don't you play it, dear?" asked the teacher. "Because I am looking it over." This child was reading the melody (mentally), getting the keynote, determining whether the folk song was written in a major or minor key, deciding about the phrasing, fingering, rhythm, and harmony before playing. It is a definite

inward process, and leads to the kind of musicianship that makes music a factor in life whether one has an instrument or not, and whether one can attend a concert or not. When listening has become a perfectly definite process, when the melodic and harmonic law have become a part of you, just as walking has become automatic after one's first baby efforts, then comes a certain power. You are able to play easily in any key; you can harmonize and memorize away from the piano without effort. Our aim is to achieve this kind of musicianship, and this cannot be accomplished through a forced practicing of a certain number of hours daily.

You cannot force children to learn anything, but you can so present a thing to them that you will arouse their interest and cause them to undertake the subject of their own free will. At first they may seem uninterested, but give them a chance to act on their own impulse, have faith in the child and his unerring feeling for beauty and truth, and this will pass.

So, having aroused the child's interest in

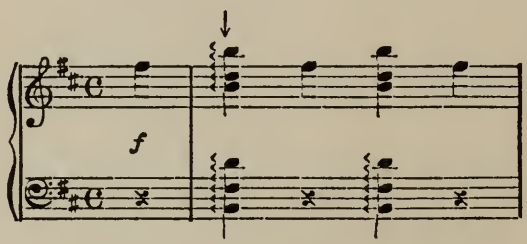
music, leave him alone. Do not nag him to play, do not nag him to practice, and, above all, *never show him off*. Let him volunteer to play or sing, but never ask him to perform in order to impress the mother of some other child. Let music be a natural, spontaneous thing in the home, and the love of it will grow and prosper.

For the more advanced student the same general advice also holds good; but to make it more exact, and to give him a definite routine, we will give an outline of how to practice a given composition. Let us take, for example, the Bach B minor "Gavotte," arranged by Saint-Saëns, planning to study it with close attention.

Play the "Gavotte" through to get a general idea of it. If you are uncertain about what sort of dance the gavotte is, look it up. If you have not read a life of Bach, get one (Parry's is a very good one) and read it. Make sure that you are to be quiet and undisturbed when you practice, and provide yourself with a small blank book and a pencil. Play the first phrase of the "Gavotte," stop and name your key

(B minor), then play the B-minor scale and the three elementary chords of that key, I, IV, VI. In this way the key becomes subconsciously settled and this makes concentration much easier. Each phrase must be analyzed in a broad way, giving the fundamental sound, and making a rough sketch of the harmonies. Sing the melodies, then sing the root tone of the bass, and play the melody.

Rhythm and time being two distinct things, the student must decide upon the rhythmic swing of the music, and whether the accent falls on the B or the F in the theme, as:



Evidently the B is the accented note. Then practice at once pulling off the chord, with B sounding above the rest. The guide is always, of course, the ear. Concentrate on

what you want to hear and then play a phrase slowly and decide whether you have been able to objectify what you have heard. The more you *listen* the better you will play.

In studying make a note of whether you did or did not concentrate, making a cross to stand for concentration and an "o" for wandering. Children respond very quickly to this way of recording concentration and learn to hold their minds to one thing, not only in music, but in other things. *If you can command your thought, you can command your life.*

Then in your blank book put the word "accuracy" on another page, and after you have thoroughly analyzed its meaning, concentrate on playing every note *exactly as it is written*, recording your progress.

The old way of endlessly repeating a passage has been a failure, because, while the fingers were playing the notes more or less accurately, the mind was wandering. If, as scientists tell us, we made phonographic records in our minds of our thoughts, how much more vividly we might impress our minds and retain the desired image if we

would take pains to be accurate and to *think* of nothing else while we did it.

We should not have to practice all day, and besides that we should be gaining in mental power and endurance with every hour of accurate concentrated work.

Next, the pedal must be carefully thought of. The clarity of the music must not be disturbed, and here *listening* is again the path to success.

It is better for the student to find his own pedaling and fingering; the marks given being only suggestive. Having gone through the composition, analyzing it, playing it accurately, marked fingering and pedaling according to your own sense of harmony and beauty, you may begin to think of how to express the message. Is this music gay or sad, and what does it say?

Some one has spoken of it as "the tallest thing ever written." It has a quality of freedom and bigness which everyone must feel, but is not half the charm of hearing different people play the charm of hearing what the composition means to them? It was Mendelssohn, was it not, who said, in

objecting to program music: "How can I know what it must mean to you? A composition may mean a rose to you, and to me a cabbage."

The main thing is for the performer to *feel something*. The reason so much playing is uninteresting is that the player is not conscious of any emotion or feeling. Just try playing a simple little thing to some one and of deliberately sending out a thought, or of sending up a prayer, and you will have satisfied your audience. This is the great mental drill for each one of us. We have asked advanced pupils to tell us frankly what they thought of while they practiced or played, and the answers have varied from "purple hats," "ride on a bus," to "love of friends" and "beautiful sunsets."

There is a mystic communion in music played by the *whole self* which satisfies and helps, but this kind of music is rarely heard. Why? Because people allow their minds to wander, instead of entering into the inspiration of the composer and touching a higher, finer part of themselves and their listeners.

Plato says, "A false note drives away God." This is another plea for accuracy; we must be true in order to deliver the higher message. To play with "expression" means that you are absorbed in the beauty and exaltation of the music, that you have forgotten yourself, your little personal self, or "bloated nothingness," as Emerson calls it, and have entered into a higher realization of beauty and power.

There are phrases in this "Gavotte" that need special study, for instance, the octaves in the tenth measure.* Do you want them legato? If so, finger them with the fourth finger on F sharp, practicing slowly, listening intently for the nuance you want. Each time record the result, and if you once are able to play the passage legato, repeat it three times, listening, concentrating intently as you do so. Measures 18, 19, 20, and 30 will need the same kind of practice. The entire composition ought to be gone over carefully for fingering, the object being to express the musical idea

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* The Saint-Saëns's transcription in B minor.

according to your ideal. If you want the passage in the fifty-sixth measure to go smoothly, try different fingerings until you discover the one that suits your hand. All hands are not alike and there can be no ironclad rule. Your *ear* is your only guide.

The next difficulty is in measure 48. Here we have the use of the third pedal. Begin by playing the bass alone from 43, and hold the F sharp in 48 with the middle pedal, releasing it at 52. Practice very thoughtfully and slowly until you have been able to do this several times. Then play the treble, finding the fingering and practice thoughtfully. Stop and play the end of 48 and 49, 50, 51, and 52, *singing* the alto voice, then play the alto and sing the soprano; in other words, study these measures until you thoroughly understand them.

Some one once asked MacDowell how *long* one must practice a certain composition. He answered, "Until you understand it." The fallacy is, that we think we understand before we really do. If a great composer spends hours and hours on a single phrase,

we must be willing to spend time and thought and not to want to cover too much ground in a short time. To read through a great deal of musical literature is excellent, but when we set out to study a composition there must be no haste if there is to be accuracy and beauty.

In memorizing, make a schedule and see and hear mentally each phrase. This is slow work, but sure. The bass seems to be the main stumbling block in memorizing, therefore the student should play the treble and sing the bass of each phrase if he wants to be really sure. Perhaps the reason why so many people play better when they are alone is that they are really not sure enough of the notes of a composition to be able to concentrate on the message to be expressed when others are about. Music is the language of the spirit. When through concentration in practicing we are free from the thought of notes, fingering, pedals, etc., we can truly express our inner spiritual selves and thus give the message to those who are listening.

VIII

TECHNIQUE

"Education should increase faith to such an extent that fear would be impossible."

OF the thousands who have taken music lessons for a year or more and then stopped in disgust 90 per cent will tell you that finger exercises and scales made them hate music. The young girl who begins lessons with enthusiasm is soon disillusioned by the eternal and uninteresting grind of 1, 2, 3, 4, and children get to regard music lessons as a form of punishment, invented for their special benefit. "What have you studied?" asks a new teacher. "Oh, scales, and there seems to be no end of them," answers the tearful child. We have undoubtedly put the cart before the horse, defeating the very ideal we hoped to es-

tablish. Now that everybody is agreed upon the fact that the object of the study of music is *realization*, or *consciousness*, there is a general rush toward a different and more real kind of music study. People are finding out that working for effect will always end in catastrophe. Bluffing lasts only for a while; the day of settlement is bound to come. Children are not to blame that they have found music lessons dull. Family life has lost out enormously in that young girls gave up music before they married and had children of their own.

But why have we put technique in such a wrong relation to the study of music? If we could wipe away all impressions as to what has been the way of teaching music, and start without prejudice, we might come to the following conclusions: First, that music must be felt and heard before a note is played; that music, being a language of sound, must be heard and understood in terms of sound; that no one should try to play anything until he has listened, heard, sung, and understood simple tunes followed by fundamental basses. Second,

that the technical problem is not simply that of hands and arms, but takes in the whole body, involving a knowledge of the laws governing physiology and anatomy; that tone production involves physics and that it is in its last analysis a mental process, based on the law of freedom through control.

Take a child beginning to study music (and all children should certainly be given the chance): *what* ought to be done after the first class lessons, which are described in another chapter? In the first place, one should look the child over as an individual, for no two children are alike. There are, of course, types, such as the phlegmatic, vital, etc., which one might classify roughly to begin with, adapting the treatment to the type. For instance, almost everyone needs to learn to relax; but a very phlegmatic child needs just the opposite. There are certain things we ought to think of; one is, what will add to the health of this child, NOT how are we going to get this child to play a piece in two months.

A nervous child must go more slowly

than a phlegmatic one, and can be greatly helped to a more healthy condition by a teacher who understands his needs. To be sure, the whole life of a child is involved in this problem, and a music teacher cannot really supply all that is needed. She can, however, suggest a regime of right exercise and training, if it is needed, and then give the same kind of thing in the music lesson—that is, do things that will help toward establishing strength and health of body. It is better to go slowly and grow up into strong, self-reliant womanhood or manhood than to play some difficult music at an early age. People have paid too great a price for technical brilliancy. The great artist needs it; the average person does not. We need just enough technique to enable us to play simple things well—that is, the average person does. The talented people and geniuses are in a class by themselves, and we should not try merely to ape them.

A few exercises which help us to relax, gain tone, beauty, speed, and accuracy are all that are necessary. To relax is not so easy. In his immortal essay on this sub-

ject, James says, "Now do not say 'I will go right home and relax,' because you will find it less easy than you supposed."

Annie Payson Call in *Power Through Repose* gives a number of helpful suggestions about relaxation, calling attention to the way we sleep, ride, sit, etc., always screwed up in bowknots. Yvette Gilbert spoke of the mouths of Americans, and how tense their faces looked. We have all had experiences in our own lives which prove that relaxation is a help toward health and a happier life. Then there is the opposite to relaxation: a certain tension and power, which may be learned in simple ways. Last of all is speed, which is so often a limitation. Doctor Mason was a real pioneer, for he gave the real basis of technique in his *Touch and Technique*, but Matthay, Breithaupt, and, later, Schmitz, have evolved even a clearer psychological process. To have the possibility of relaxation and its opposite, to be able to plan mentally the desired speed and then get it —this is the ideal of modern technique.

The great amount of time spent on acquir-

ing strength seems stupid, when, as Matthay puts it, a newly born baby is able to hang on a stick, holding up its own weight with its newborn fingers! There seems to be plenty of strength in them. We already *are* strong, free, flexible, and we have lightness, calmness, and speed. It is only that we need some definite means of bringing out these capacities and powers. A little technique goes a long way. First listening, then thinking, then singing, playing, and then some technical exercises to make the playing more conscious and more beautiful —this is the proper sequence.

Music is in everyone to *some* extent; but we often kill it in those whose talent is not such that they will go through endless discipline and discouragement in order to accomplish the end they have in mind.

Too much technique given too early either kills the love and desire for it or it develops a person to a high standard; this is only useful to those who are to be professional musicians. With children it is often better not to do any technical work at all for several years. With older people

a little that will help limber up stiff hands and arms, combined with a definite mental control, is the necessary thing.

Technique is really an attempt to accomplish liberation of the body, and combine it with expression. From the very first the Greeks combined bodily movements with music, which seems entirely reasonable. The life of rush and hurry which we force upon our little children makes it almost impossible to carry out this idea. Children would have a better start if they could meet every day for musical and physical drills. We have frequently talked of putting this sort of thing into the school in which we are working. Plato describes such an ideal education, including speaking, poetry, rhythm, melody, harmony, bodily culture, and control. Certainly this would form a wonderful basis for a useful and happy life.

We do not want less technique in anything, we want a better, more practical technique, which will give us more power, more health, energy, and peace. One of the things that will help to bring about a

practical technique is breathing. From the purely musical standpoint breathing has immense value. But we must learn to breathe. Babies breathe naturally; it is only when we begin to "educate" our children that they form habits of sluggish breathing.

Every teacher should try to study breathing herself in order to be more healthy, alive, and self-controlled mentally as well as physically. Since the war, when so much was found to depend upon a knowledge of breathing, there has been a deeper interest in this important subject. It is true that deep breathing affects the mind and that mental action affects the breathing. For instance, under the so-called newer kind of healing treatments that are now acknowledged as helpful, even by some doctors, the breathing deepens.

"Going into the silence"—that is, stilling the mind, deepens the breathing. The opposite is likewise true—that is, deep breathing helps to still the mind. Listening also stills the mind and deepens the breathing; in fact, any act of concentration will do the same thing.

The effect of continuous deep breathing on health and state of mind is easily proved. Fear in all forms, such as timidity, suspicion, doubt, worry, or depression, can be allayed by long, deep breaths.

A noted opera singer who during the war did a great deal to increase the lung capacity of officers, and therefore to increase the tone and carrying power of their orders, tells a story on himself which shows the effect of breathing on the mind. He says that up to the time of his deep study and interest in the science of breath he always recoiled from going into a manager's office, and that when he did go there he acquiesced in almost any proposal, feeling so timid and depressed that he was unconscious of the fact that he was signing himself away for twopence. Since breathing deeply and studying the effect of deep breathing he has learned to take a deep breath before entering the manager's office and he now finds himself dictating to the manager! Besides the obvious effect upon mind and body, the study of breathing can be made co-ordinate with playing. In this

realm the singers have outstripped the instrumentalists and it is high time that we avail ourselves of this power which will chase away the specters of fear and forgetfulness and draw to us beauty of tone and phrase. But in going on to tone we must draw some comparisons with the old ideas of technique. Simply to get a loud tone is not the object of technique, although it would often appear so. Sometimes a pianist's playing has been described as sounding "like six pianos." But six tin cans beaten lustily will make as good a sound. We have often confused *noise* with music. "A soft voice is an excellent thing in woman," and it seems as though the average person liked a soft tone on the piano. A great virtuoso cultivates a big, resonant tone, which he needs in a place like Carnegie Hall, but children, amateurs, and lovers of music who simply want to play a little at home need not spend hours in acquiring loudness. Quality is better than quantity, and with the right physical condition, and the training which induces listening, there is very little danger of de-

veloping this fault. Pounding and banging, in the sense of loudness and brilliancy, is a curse, as many a weary man will testify.

During the war the music which we took into hospital wards had to be right in tone quality. We learned this through experience, and it is distressing to think that there were times at first when some poor, racked soul was forced to hear a voice that yelled or a pianist who pounded. There was such a demand for music that we made the mistake of accepting people on some one else's recommendation. It was the men themselves who made us realize our mistake by turning wearily to a game of solitaire. On the contrary, when some one with a beautiful mellow tone sang or played, it was difficult for the performer to get away.

Another valueless technical practice is the repetition of one figure, either scale or phrase. What would be the use of repeating words over and over if there was no connection with the mind? One could never get very far, for instance, in acting, if the words of a part were simply memo-

rized in a parrotlike way, yet people are continually doing this in music. "Now play it twenty-five times with the right and twenty-five times with the left" is familiar to most of us. We remember a pupil who came with her arms full of exercise books—Czerny, Pishner, Hannon, Schmitt, Cramer, and Tausig. She proudly announced that she had "been through them all." "You must have a very good technique then," was the innocent rejoinder. "No, it's strange, I cannot play a thing," she replied. Is it not the fault of our entire educational system that we lay stress on getting through something in a mechanical way but do not ask ourselves whether it is worth anything practically until we have paid a fearful price in time for what has failed to yield any result?

A few vital things really understood and thought about are worth a hundred books of exercises gone through mechanically. The latter is simply a waste of time. Now that we see how these things bear on technique in music let us consider for a moment how we can achieve relaxation,

proper breath control, mental control, and concentration.

Doctor Worcester, originator of the Emmanuel Movement, gave a formula for relaxation which proved of real help to people. He had them sit quietly in a comfortable chair and say (with eyes closed), "I now relax my body." Then every part of the body—head, eyes, neck, back, arms, etc., down to the tips of the toes—is told to let go. He then had them say: "I relax body and mind. I let go of all worry and fear." Such relaxation opens the consciousness for growth and permits the body to become an avenue of expression.

Concentration comes next, and this is aided by breath. So having relaxed, breathe deeply for a few minutes, then begin to play, fixing your attention on the center of your back—not on your fingers. (It is presupposed that you have memorized the notes.) Now listen to your tone and phrasing. Here breath again comes into account. Breathe in, on your out rhythmic swing, and let out your breath on the inward swing. The deeper and more rhyth-

mically you breathe the deeper your tone and the more rhythmic your playing.

NOTE: For fuller details see *How to Breathe Correctly*, by Edward Lankow.

IX

MUSIC FOR GROWN-UPS

If music is to prove itself the most spiritual of all the arts, it must do so by aid of the audience.

—R. H. SCHAUFFLER.

DURING the war everyone realized, more than ever before, the absolute necessity of music, and since the signing of the armistice there has been no abatement in the steady flow of people to concert halls. There now is a real love and appreciation of music in this country. The next step is to get more understanding of it. Enjoyment and benefit come from understanding, and, although we heartily sympathize with the people who object to being eternally "educated," we know that everyone is eager for a reaction that will combine pleasure with profit, provided it be not too obviously "educational." The youth of

to-day assumes a lightness, a frivolity, a dislike for serious occupation that would be alarming if it were deep seated. But the root of it is unrest, coming from a decision that since present education is a failure we may as well be merry and uneducated. But prove to any person of adolescent years and scornful attitude that there is real pleasure and the possibility of growth in anything you have to offer and you will immediately get another attitude. What they want is a balance of intellect and spirit. We have said so repeatedly that music can be both emotionally satisfying and scientifically true that it may seem wearisome. It is true, nevertheless, and people have lost out so continually by being one-sided that it is about time to change.

Some of the remarks made after concerts are illuminating, in that they are an indication of the way people react to music. After a piano recital by Novaes we heard a woman remark, "Oh, isn't her shoulder work wonderful?"

After a Bauer recital of modern music—"Why did he play so many wrong notes?"

At a performance of Beethoven's fifth symphony—"Doesn't the horn play loud, and wasn't the conductor's hair funny?"

"Does music go up and down or crosswise?"

"Did you see that lady in the balcony? She fainted from emotion when they played the Tschaikowsky 'Pathetique.'" (All heart and no head type.)

In his delightful book, *The Musical Amateur*, Robert Schauffler says a great many things that one could quote. He divides listeners into two classes, constructive and destructive. He speaks of the contagion of listeners, and says that even a few destructive listeners are deadly to the crowd. Harry Barnhardt, the great community-singing leader, put it in another way when he said, "Sit near the man who sings well; if you can't sing yourself you'll catch it from him." This law of contagion certainly works. The ancients used to engage great mathematicians, great historians, and great poets simply to live in the house with their children, knowing, as they did, that something of what these great minds

contained would emanate to those near them.

So, if you want to learn to become a creative listener, select some one who hears, to go with you to concerts. Beware of the person who is musically educated but destructively critical. Choose a companion who has a right heart and is not eternally looking, as some one has put it, "for the bum note." But what is creative listening, and how shall we become creative listeners?

Schauffler describes the destructive listeners as "All head and no heart," "All heart and no head," and "No head and no heart." He tried the experiment of buying up a section of seats at symphony concerts for people who wanted to learn to listen creatively. He quotes one man who was the fortunate recipient of one of these tickets: "I shall never forget the thrill of that moment when the master's baton descended out of the tense silence, invoking the power and glory of the fifth revelation according to Beethoven, and then, as I felt something within me resounding, not only to the recreation of that music by string

and reed and brazen throat, but vibrating as well to kindred resonances from the hearts about me, I suddenly saw art in a new guise. I began to be dimly conscious of music as a social power binding people by myriads of strands to all those other human beings who have tasted, or are to taste, the ecstasy of creative listening."

But what *is* creative listening? Schauffler is a little indefinite. What we need is a little simple instruction for listeners, giving them not only the inspiring idea of what an integral part they really are of every concert, but also showing them how they can actually hear the music inwardly, and so become a very part of it. One of the simplest things for a music lover, who goes to concerts, to do is to learn *not* to look so much, but to listen.

A young girl was describing a recital by a well-known pianist whose blond hair is much admired by his feminine followers. "Oh, it was a *wonderful* recital. I can't remember what he played, but his hair looked so lovely against the blue curtain!"

Close your eyes, relax as much as you can,

stop thinking and simply *listen*. Now, to the average person who has had a year or two of music lessons and stopped in disgust, a symphony is simply, as some one has put it, "a nice noise." With eyes glued to the performers and mind wandering, people get a hazy satisfaction, a sense of ease, or a certain optimism, from hearing music, but they could easily get a deeper, more lasting, and much more fascinating effect if they decided to become musically conscious of what they were hearing. When people speak of *hearing* they are sometimes mistaken in the meaning of the term, for "to hear," as we mean it, is not the fact of not being deaf, it is the act of being inwardly aware of what is being played. There is actually an inner ear that hears and there are definite ways of learning to "hear more."

The principles spoken of before, in regard to intelligently listening to melody, rhythm, and harmony, must once more be reiterated. To close the eyes and relax enables you to concentrate upon the inner listening much better. Blind people often hear better

than those who can see for this very reason. To close the eyes is simple, but to relax is different, in this day of excitement and unrest. A good thing to do is to go to the concert hall early, and deliberately plan to get into a receptive mood. When we think of how people rush from dinner to a symphony, hardly allowing time to be seated, no wonder the music means nothing but a wave of emotion or a feeling of ease. To record the event and make it at all worth the while get there early, sit quietly, and deliberately relax the body and still the mind, cultivating a mood of receptivity. Choose one thing on the program to which you are going to listen analytically and try to hear the following things: Is the music in a major or a minor key? Can you hear the keynote? Can you follow the simplest idea which we commonly call tune, a motif, or phrase? Can you feel the simple rhythmic swing of that phrase or motif? Could you make a picture in lines on your program that would enable you to store that motif in your mind, carry it home, and pick it out on the piano? Every concert should

and could yield us a harvest if we could recall one or two tunes that would help cast out fear and worry in times of stress, helping to build up hope and faith in their stead. There is a real value in being able to protect ourselves from destructive thought by constructive memories, such as a beautiful theme. Constructive thought leads to constructive action. Music, *stored in the mind*, is a direct and definite means of constructive action, which is not only a benefit to individuals, but to homes, cities, states, and countries.

Musical education, of a simple sort, would do more than the average mind can imagine to reconstruct society. Everyone believes in right thinking. Thinking motifs is right thinking of a high and powerful order. Given the power to hear the pitch (upward and downward movement) of a theme, or motif, or tune, to hear its keynote, its rhythm, even without the harmonic setting, you have a stored-up picture that will arouse feelings of peace, rest, love, joy, and altruism. These feelings can be recalled through your power to recall to mind the music. Through rehearsing the music with

attendant feelings, depression, discouragement, fear, anger, hate, and destructiveness of all kinds will not only be eliminated, but *replaced* by harmony, peace, and joy.

Added to the obvious strength of melody, might be harmony—that is, the fundamental bases of chords—I, IV, and V. A person who knew nothing of these chords might have to get a little help from some one who understood how to awaken what we call "hearing under"—that is, hearing the root tone of the I chord, the IV chord, and the V chord.

We are looking forward to the time when every public school will give the fundamentals of music from the standpoint of listening and living, rather than that of performance. Rich and poor need this education, and the awakening of the harmonic consciousness would do a great deal toward bringing about better social conditions. Everyone needs it—the capitalist and the cook, the day laborer and the queen. Is there anyone in any walk of life who is not looking for that realm of melody, rhythm, and harmony which he must and will finally find in himself?

X

PHONOGRAPHS AND PIANOLAS

Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten.
—PLATO.

NOW that everyone agrees that music is necessary, that every sort of person both wants and needs music, that we work better, play better, think better, and live better if there is plenty of music to decorate the atmosphere, the question naturally arises: How shall everyone get it?

It is still almost impossible for the average person to have sufficient leisure time for study. After the day's work a man needs a certain amount of absolute rest and relaxation. He needs the peace, the inspiration that music can give him; so, if he cannot play for himself, the next best thing is to have a phonograph or a pianola.

Not long ago, as we were sitting in a train, a weary brakeman passed through. Instantly we fell to discussing what kind of music he should have. He might want to play the violin or the piano; in all probability he did. For, judging from our experiences in Music School Settlements and statistics in this connection in the public schools, all kinds and conditions of men, women, and children want to play some instrument. The demand for music is enormous. Music School Settlements always have long, long waiting lists of eager applicants who, as one child said, love music, consider it a luxury, and are very happy that they can get it for twenty-five cents.

When the late Doctor Rix posted a notice to the effect that violin lessons would be given in a certain public school for fifteen cents he had seven thousand applicants. Thousands of people flock to the free concerts given on the Columbia College campus during the summer and to those given in the Metropolitan Museum of Art during the winter. It is right that there

should be this free music, particularly if we want a new nation with love, beauty, and harmony as its ideal. We build cathedrals, churches, chapels, and do all we can to induce people to go to them. This is right, but why not go farther? Since God is love, love is harmony, and harmony is music, why not help people to God through free music *ad libitum*.

Music is a spiritual language that unites people of all nations. We have seen Bohemians, Rumanians, Chinese, Poles, Russians, Italians, French, Scotch, Irish, Jews, and Christians all mingling in a friendly, happy state through the influence of a settlement orchestra. For even though they may not understand English, they do understand the universal language of music.

But to return to the brakeman. He must have some music, so let us give him a phonograph, say, on the installment plan. To what constructive use can he put it? He will, in all probability, buy records and enjoy listening to them in a more or less external way, for, as some one very truly remarked, "Sometimes music is like a nice

warm bath, and sometimes it's like an emotional spree."

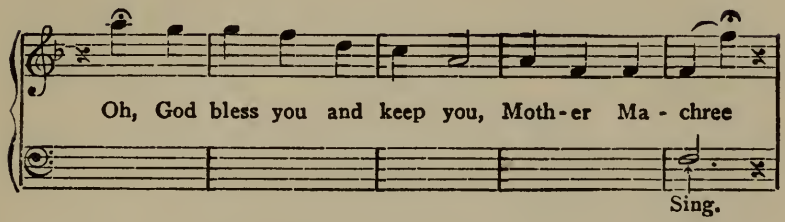
But since the time has come to get the balance between the purely emotional side of music and the more intellectual side we must both feel and think, doing neither to the exclusion of the other. We can do both, and should do both, if we want to avoid the overemotionalism that produces inertia and immorality, as well as the over intellectuality which kills all love and joy. What can our brakeman do to achieve this happy medium?

First, he can and must be careful of the kind of records which he buys. We have learned that some music, notably an overstimulating type of ragtime, wears out the nervous system instead of quieting and renewing its strength. Such records should be avoided. But good marches, waltzes, and folk dances with a decided rhythm to which he can pat his foot, dance, or whistle, are highly recommended. Then as his taste develops he might take some of the standard light operas, like those of Gilbert and Sullivan. To these could be added the

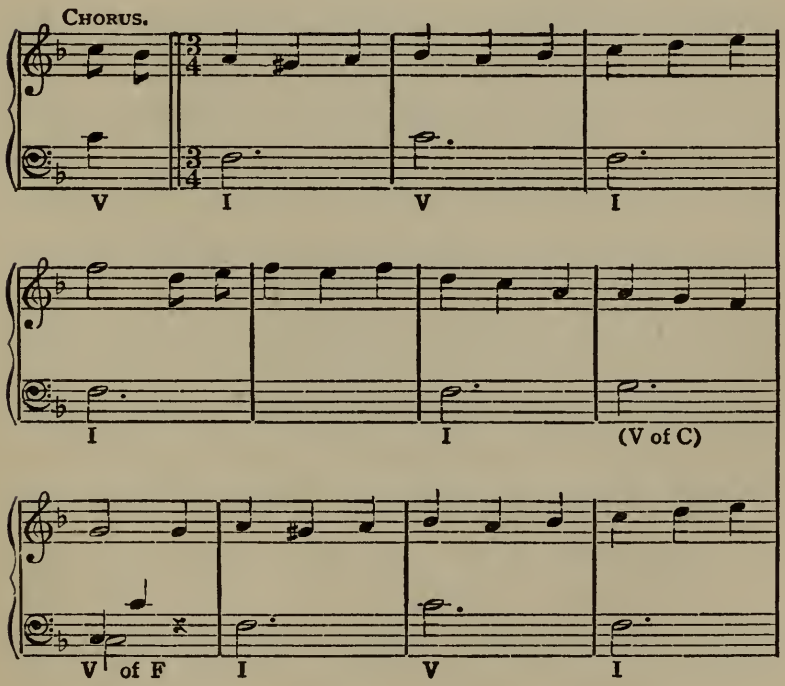
innumerable lovely ballads which he knows and always loves. Then, if he has perhaps a little guidance, he could try stopping the instrument in the middle of a song and completing it himself, in this way awakening the musical consciousness, though without a name. If he could have more help, he might then try singing basses and altos with the instrument, thus discovering for himself the underlying harmonies of the tune.

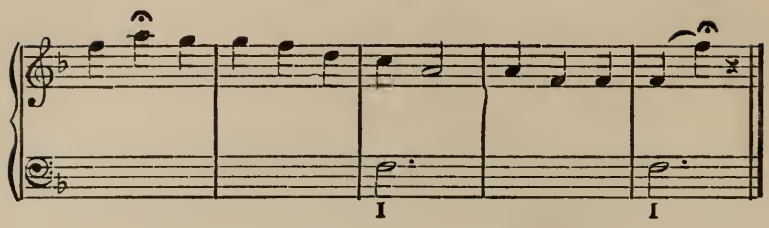
The phonograph is also an excellent way for the children to learn good songs, as well as helping the whole family to study in an informal way with the idea of learning more. For instance, you can take a record such as Charles Harrison, singing "Mother Machree." Play the record through, having everyone listen to the tune and its ending. Let anyone who wants to, try to sing the tune to the others, and let the others judge whether he is right or wrong. Then play it over again and have everyone end on the keynote with it. Then try to hear whether it is major or minor. Having found this out, repeat it and find out what the rhythm

and time are. Then sing the end note as a bass note like this



and come in with that bass note as often as it seems to occur, like this





showing I and V chords and the basses to be sung in chorus.

If anyone can sing the root of the five chord do that. The next evening review what was done the night before. Then play one or two records, having each person simply relax to the feeling without trying to hear anything definite. Then go back to the song of the night before and review it, playing the keynote, swinging rhythm, tapping time, and "singing under."

A list of records which are adapted to this kind of study is given in the Appendix. The same thing is applicable to the pianola, only there we can take up more easily than with the phonograph the study of the terms of music, as well as its historic forms.

Where one comes across a world-famous name it is always well to read a short life of the man. This lends color to his music,

gives a better understanding of the emotional side of his art, and opens up a still wider field of study.

Naturally, the course of study to be pursued through a phonograph or pianola would differ with the individual. There would be any number of people farther ahead in taste, needs, and interest than the brakeman. One person might want to prepare to listen more intelligently to a concert. Another might wish to acquaint himself with opera, while still another might only want to store his memory with beautiful songs. But in each case the only fundamental difference in procedure is the choice of records.

So through mechanical musical instruments you can obtain, if you are sufficiently persistent (for even here music requires concentration and control of mind), the fundamentals of music which will lead you to a harmonious, fuller life, and a more stable character.

XI

MUSIC AND HEALTH

The four necessities of life are food, shelter, raiment, and music.—RUSKIN.

SOME years ago a movement was started by Eva Vescelius * for healing through music. But despite the fact that marvelous results were obtained, too little attention was paid to it. The medical profession scoffed and the lay mind looked askance.

Always having believed in music as a fundamental factor in the general development of life, we felt that the development was one of significance and determined to test its possibilities.

We gathered groups together and had some one play, while those of the group

* *Music and Health*, by Eva Vescelius. To be obtained at The League for the Larger Life, 227 West Seventy-second Street, New York City.

recorded the effect upon themselves by jotting down a word or two, such as courage and hope, as the effect produced by Chopin Prelude No. 1; peace and harmony, that of Beethoven Op. 31, No. 3 Minuetto, etc.

Musical meditation was another experiment—that is, improvising on the piano to certain words. Taking such a phrase as "infinite goodness," some one played softly and rhythmically to the group for about five minutes. Soon the music had its effect upon both player and listeners. Through such experiments we found that music was one of the greatest helps in accomplishing constructive meditation.

But up to that time we had only experimented, then one day came an opportunity to prove the results. A young woman was dying. Her baby had died at birth a few weeks previously, and since that time the mother had steadily failed. The doctor had just left her room saying emphatically that there was no hope and to give her anything she wanted.

She looked up at her agonized husband

and said: "Music. I want music. I know that will cure me." Fantastic as the idea seemed to him, he could do nothing but hasten to give her the thing she craved. So they brought her to us, motoring many miles. The nurse in attendance looked askance on what seemed to her a foolhardy and useless errand.

The first day old familiar tunes and some of the Chopin that she had always loved, especially the "F-sharp Major Nocturne," were played softly to her. Her body relaxed under the soothing influence, her nerves became less tense, her breathing deeper and more rhythmical, increasing the circulation. That night she slept. With the shutting of the senses to the outside world the harmonic reaction brought about by the music continued its work of healing all through the night.

The next day she was visibly stronger, so the music played was of a gay and rather forceful character—Grieg's "Wedding Day" and some folk dances. A flush of color and hope came to the faded cheek. Her mother, nurse, and husband all ad-

mitted the rapid change, and the patient herself announced that she was going to live, which she did.

Over and over again men and women who have not rested for weeks fall quietly to sleep under the influence of musical therapy. Those who have insufferable worries are able to unbosom themselves, headaches disappear, depression is relieved, and severe fevers are assuaged. And why not? Musical healing is not merely an emotional thing which takes a patient's mind off his troubles for the time being. It is a scientific fact and its benefits are lasting.

All sound is vibration and communicates itself by waves. Physics tells us that "When a tightly stretched violin string is set in transverse vibration by plucking or bowing it, a sound is heard, and it can be seen by the blurred appearance of the string that it is in rapid vibratory motion. As the vibration dies away the sound becomes fainter and fainter and ultimately ceases. If the vibration is suddenly stopped by touching the string, the sound at once ceases." Wave motion travels out from

the source or body which produces it—in the case of music, this is the instrument—to the surrounding atmosphere. The sensation of sound therefore is produced by the wave motion from the source of sound on the ear drum.

This phenomenon of physiology is generally admitted and understood at its face value, and as we go deeper into it we see that through the sense of hearing the plexes of nerves in the human body catch the vibrations sent out from the source of sound and vibrate sympathetically with them, just as the mute strings of an instrument will respond to waves of sound set in motion by the plucking of the strings on another instrument in the same room.

As everything in the universe is in vibration, thought likewise travels in waves. With these scientific facts before us we see that when one relaxes and listens to music, the sound waves and the thought waves combine to carry their vibratory message, producing a similar effect upon the nervous system of the body, which is the most finely and delicately constructed wiring

system known. It is not difficult to see, therefore, that the proper selection of music plays a very large part in musical healing.

If the patient is depressed and the nerves are unstrung the Gavotte from "Iphigenia," or something similar, will raise the vibrations until the delicate wiring of the body is in tune. If the nerves are taut and tight, almost to the snapping point, a selection should be chosen which will relax and loosen them until they are vibrating in sympathy with the music. They are then ready to carry the message of health, hope, faith, and courage to all parts of the body. Breathing becomes normal and rhythmic, awakening the circulation, and the spirit of harmony pulses through the whole human organism.

Indeed, thought carries so perfectly through this medium that it is not only possible but easy to communicate ideas. We once played the Bach "Gavotte in B Minor" (Saint-Saëns) to a man who was unusually sensitive but not in the least a musician. He gave the following perfect analysis of our thought. "In the

beginning, the word joy was the theme; in the middle, something happened." The fact of the matter being that we wanted to use the third pedal, and in the effort to find it the thread of the thought was lost.

Constructive thinking to music is the consciousness of the sound itself plus a mental and a spiritual consciousness. If people who play are thinking of their fingers, their notes, or of their own performance the audience registers that. Perfection of technique and note is necessary, but the rest must also be there, else the real inspiration and help which can come from music is lacking.

Music makes anything go. It makes a peace meeting more peaceful, it intensifies the spirit of courage in soldiers, it makes drunkards drink more, it seduces, it uplifts, it stimulates workers, it soothes and it heals. We are to decide its use, destructive or constructive. Nothing is wholly good and nothing is wholly bad; it is the use we make of it which determines its effect.

Since the war doctors have begun to

admit the wonderful help of music, not only in cheering the depressed, but in actual healing. One of the doctors in a war hospital not only approved greatly of music in the wards, but brought with him from his own hospital in the West an experience that is worth citing. This man was a lover of music and a thorough believer in its therapeutic value. He proved to his own satisfaction and that of his colleagues that by using certain records on the phonograph he was able to reduce the amount of discomfort, as well as the quantity of the anæsthetic about to be administered to patients who were being prepared for operations. He had music played to them as they went under the anæsthetic, and again as they were emerging from its effects.

Doctor Peterson, the famous neurologist, showed us a little Swiss music box which he had had made for his patients suffering from insomnia, believing that it would help them to sleep. He smilingly remarked that its only drawback was that it ran down, and for that reason, if for no other,

a human being with an instrument was preferable.

The war precipitated the practical application of music to health, giving us many opportunities to try out its efficacy. It also gave us the opportunity of proving that the *mind* of the person who is either singing or playing has a great deal to do with the effect of the music upon the listener. In the hospital wards men instantly felt the difference between a person who simply performed music and one who meditated while playing.

The following case came to our notice when we went out to one of the hospitals for men who were unable to go "over" on account of illness. It was our third visit there, and since there were so many wards that we could not cover them all we went to those which we had not visited the week before. A fine-looking young fellow, clad in a dressing gown, kept coming out of one of the wards, beckoning to us and then disappearing. At last we decided to go and find out what he was so persistently calling for. His eyes glistened as he said, "If you

only knew what this music has meant to me you certainly would come." We returned to his ward, where we played and sang, and he told us this story: He was from the Middle West and had only been married a few months when a telegram came, saying that his wife had died suddenly. He went all to pieces. "They took me to the nut ward," he said, "and I didn't think I would ever come out. Then one day you people came in with the music. I never can tell you what a sudden feeling of restoration and health came to me when the lady played on the violin." ("The Swan," by Saint-Saëns was the piece played.) "I knew I was well," he continued, "and could hardly wait for the doctor to confirm it and send me over. I realized that I must forget my personal sorrows for the sake of my country, and I did. Here I am going to be discharged to-morrow, and going over next week." His blue eyes shone as he said: "There's something about the music you play that we all feel. It's different from the rest; seems to go right to the spot and gives us courage."

The people who played that day had consciously ministered, both mentally and musically, to these men. Musical meditation is much more powerful than the performance of music by some one whose thoughts are wandering and whose mind is not concentrated.

A nun in one of our suburban hospitals played her patients to sleep instead of giving them the prescribed narcotics. The doctor, skeptical at first, was glad enough to get such good results without the disagreeable reaction from drugs. In all hospitals the day should begin with music. Music should, as some one has aptly put it, decorate the atmosphere continually and keep us all in touch with the realm of harmony in ourselves. It should be a bridge between heaven and earth, but we have been misusing it. In one of Tolstoy's books he complains of a girl who insisted upon practicing or, rather, banging one passage of the Liszt "II Rhapsody" over and over. He also writes in the *Kreutzer Sonata* of the sensual effect of music. Both times he is justified in what he says, for in many cases we have misused music.

It is one thing for great artists to practice hours and hours on the difficult compositions of Schumann, Liszt, Bach, and others. They have a right to reproduce these masterpieces for those who can understand and appreciate them, it being their life work; but for the average person it is futile and vain, and worse than a waste of time. If the ordinary person would only learn to hear and understand some beautiful and simple music and to play with a mellow tone, instead of whacking the piano, we would have the full benefit of music, physically and spiritually.

The ordinary practicing of music is destructive to the nervous system. Look at the physical wrecks who have returned from Europe, or even from some conservatories in this country. We are mad to allow our children to destroy themselves in this way. I have a case in mind which clearly illustrates this point.

Two women met and went into ecstasies over a foreign teacher with whom their respective son and daughter had been studying. At the end of the conversation

one mother asked the other, "Where is your son now?" "In a sanitarium," answered the first woman. "And where is your daughter?" "She is dead," the other replied, sadly.

One very rainy night a young crippled girl, who had sacrificed a great deal to get down to the settlement for a normal class, finding herself the only member of the class who had braved the storm, asked the teacher to play for her. The latter knew how ill she was, and also knew how to meditate when she played. She played many things, always with some constructive thought in her mind. After the hour was over the girl stood up, and thanked her, saying: "There is something different in the way you play. I cannot make it out, but I had a bad headache when I came in and now it is gone. Besides that, I had quarreled with my stepfather, and now I am at peace with him inwardly and shall go home and make it objectively true."

Now we know that music will be more than doubled in its spiritualizing effect if the mind of the player is fixed upon some

constructive or soothing or awakening thought. It is this that we call musical meditation.

During the last few years all of us have realized that our hectic living is wrong—rushing madly from one thing to another, asking questions and not stopping long enough to hear the answer, dragging our children from one lesson to another, and then surfeiting them with all sorts of artificial amusements. All of this seems like a game invented to prevent anyone from pausing to think. Have we really come to this, that our state of mind is too undesirable to be allowed a moment's chance in which to register?

Various new kinds of religion, such as Christian Science, Unity, New Thought, Divine Science, Bahaism, and some of the Eastern philosophies, are asking people to keep still, at least for a few moments each day. The contention is that in doing this the inner voice will speak, and health, peace of mind, and control of environment will be the outcome. A great many people will tell you of practical instances in which

they have spent a profitable half hour in silence, or how they have become convinced of just what course to pursue, thus working out a hard problem victoriously. Orthodox religious people will say, "But we have been told from the days of Moses and David to 'Be still and know that I am God.'" Yes, but they have not been still, nor have they known that they were God. The answer of a certain clergyman rather exemplifies this attitude. On being told of what a New Thought noon hour of silence had done for one of his parishioners he said: "Yes, it is true that meditation is good for the soul. I'm sorry I am so busy that I never have time for it."

A little book called *The Practice of the Presence of God*," written by a sixteenth-century monk, tells of how the author lived every moment of his very practical and useful life in the consciousness of the Divine Presence, being in a continual state of meditation, even while he was peeling potatoes in the kitchen.

Musical meditation is a combination of this attitude of mind and music. Dr. James

Porter Mills was the first person to make this happy combination — music and thought. At his meetings he gave drills in concentration, to music. The first time it was done the wonderful sense of rest and the ease with which one could hold a thought made us realize its power.

Last winter we had the pleasure of speaking to the congregation of Doctor Guthrie, whose famous old church, St. Marks-in-the-Bowery, is so well known for the practical nature of its spiritual life. In speaking of musical therapy, musical meditation was naturally touched upon. Doctor Guthrie insisted upon holding a meditation then and there. We took the words, "Infinite Goodness," improvised softly to these words, the four hundred people, cultivated men and women, joining in the silent thought to music. After the meeting a number of people, especially men, came up and spoke enthusiastically of the rest that it had given them.

For musical meditation, a program could be made such as this: for insomnia—"Peace, Perfect Peace"; for depression, in connec-

tion with some serious illness that may look hopeless—"The Joy of the Lord Is Your Strength," or just Joy or Power or Love; for headache—Harmony and Love. There are two ways of directing this musical meditation, one is to improvise to the words; the other, to choose some very good melody, such as Rubinstein's Romance in E flat, Chopin's F-sharp Nocturne, or the C Major Prelude No. 1, which are all good for this purpose, using appropriate words, such as have been mentioned, while you play.

Learn to pick out a tune, and to find the chords that go with it; you can then add to this some words of health, joy, peace, or aspiration and see how it will link you to the heavenly realm within yourself and make you physically better. If you have a phonograph, listen to that in a more conscious way, using different records for different purposes, as Chanson d'Inde for abstraction into higher realms, or a Strauss waltz for the joy of life.

If you go to a concert and have learned to hear the fundamentals of Melody,

Rhythm, and Harmony, associate with this music some words of the master poets, or quotations from the great scriptures, such as the New Testament, the Bhagavid Gita, or the Koran, and to you will surely come more harmony of mind and body, and from you will radiate more health and love to those about you.

XII

THE PHILOSOPHY OF MUSIC

Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gayety and life to everything else. It is the essence of order and leads to all that is good, just, and beautiful—of which it is the invisible but nevertheless dazzling, passionate, and external form.—PLATO.

WE began with the idea of finding a means of bringing out of ourselves more joy, more health, more love, and more happiness, through the inner realization of music. The concluding thought is, that the remedy for all ills is education. Real education develops energy, power, and, best of all, faith. It develops so much faith that there is no room for fear. Faith in anything is a tremendous asset, but faith in one's own inner connection with the source of all power and truth changes everything for the better. Nothing will succeed with-

out enthusiasm, fervor, energy, and faith. Let us go back and trace the steps which finally lead to this faith-consciousness.

We rise or fall through our senses. Our training has been so very superficial and unconnected with life that we must virtually be re-educated.

In the teaching of music we have looked for a superficial effect, rather than for real training. The sense of hearing is naturally to be trained through the study of music. Music study also involves the senses of sight and touch. These senses linked up and in an active state give us what we call feeling. To really listen is much more difficult than we realize, because our bodies are not in perfect condition, and we are accustomed to such scattered mental processes. To still the mind means a powerful control—and who has it?

Listening, then, or, better yet, silence, is really the first step in *hearing*. Sound, color, and form are the three sides of everything in the material universe, and the natural universe is our means of contacting the invisible universe, the deeper conscious-

ness, the self, or God. If we will but take the material given us and use it we will really develop. The brain is said to be capable of 90 per cent more development than we give it. Our hearing is practically unawakened, even in the everyday sense, because we do not listen. Some one comes from a distance to ask a question; while you are answering it he is thinking of something else or asking another question. No one listens. Listening involves concentration, and who can concentrate?

Music stands in a much closer connection with pure sensation than any of the other arts, for they depict images of external objects, whereas in music the sensation of the tone is in itself the material of the art. This sensation is only to be had through concentrated listening.

Through the very simple drills given in the preceding chapters one can learn to concentrate and to listen. Music is, one might say, organized sound. Its laws are simple. It is a combination of beauty and order which everyone loves and needs. It is for everyone, not only for the talented

few. It is for everyone as a means of development, and is not merely a means of performing upon some instrument. It is a form of consciousness to be attained through individual effort with the help of a few definite exercises. The banker needs it, so do the cook, the brakeman, and the philosopher. It is no respecter of persons, but free to all who will take the trouble to work it out in the simple way which leads us to a fuller life.

We want to learn to be in tune with higher vibrations, because we realize that we shall have more joy, more health, more happiness. To attain this is both possible and practical. If we are, as most of us believe, gods in the making, the process is from a lower to a higher vibration. The writer has not enough technical knowledge of physics to speak deeply of the science of sound, but reasoning it out from a common-sense survey of the subject it appears to be in this wise:

A pig likes to be scratched on his back—low rate of vibration; a cat likes to have her fur stroked—again low rate of vibration;

the ear receives the impressions of rumbling wagons—a little higher, but still a low rate of vibration; the wind howls, the sea rages, water splashes—a little higher rate. Then comes a rhythmic sound, a drum or something like it, in which there is regularity. Then the sound begins to move, up or down, and to have a particular resting place—keynote. Then another element is heard, making a foundation for the melody and rhythm, until at last we have a complete thing—a combination of three elements of beauty, which we call music.

We all know that a temporary sense of rest, joy, or pleasure comes from hearing music even without understanding it. This can be multiplied a thousandfold, giving the faith-consciouness before spoken of, if one can *really* hear and so enter into the world of music. Nature lovers know a feeling of unutterable joy caused by ocean, sunset, trees, and scenes of natural beauty. The same state can be obtained through music when it can be photographed or registered on the brain and rehearsed in the absence of musical instruments. But the

great question is, how shall everyone be given a chance to enter into this inner world of music? Symbolically, music stands for the harmonizing principle in life, and practically it so works out if we are willing to be very simple about it. Listening has been known down the ages as a means of spiritual development. Learning *really* to listen is what brings us in touch with ourselves, and through this inner contact we get the answer to our problems. The scriptures of all countries lay great stress on stillness, and every great philosopher has given days and nights to silent meditation. It is all quite a simple and not at all a supernatural, mysterious thing, this relaxing and listening. Many a business man has attained success through what he calls a "hunch." In other words, he retires to his office and waits until he feels or hears a definite guidance in regard to his special problem.

What better technique could anyone have than the power to retire to an inner sanctuary within himself, there to obtain the right answer to any problem? "Sing-

ing under," as we call singing the roots of chords, has developed this power in many a child, so that they have had the capacity to still their minds and really listen to guidance which has saved their lives and brought them happiness. To "hear under" brings a sense of security, which in turn develops faith—faith in that inner kingdom of harmony which, as one of our great teachers has put it, "makes every man his own best companion."

The fact, then, that in music law and order reign is proved without question. We have seen that there is a melodic law unfailing in its exactness. We have seen faith restored by the recognition of this one fact—faith in an unseen Power which is orderly and justly working out everything with mathematical precision. If you send out a thought of hate, fear, or worry you will receive the same. If, on the other hand, you send out one of love, faith, and hope the same will be returned.

If we are really musically conscious, music brings us to a feeling of harmony within and without which at once becomes

religious. It is better to be able to pick out some little melody with one finger and *really hear it* than to play a Beethoven sonata in an external way. A tune is essentially a spiritual thing. We can neither *see* it nor *touch* it. Listening inwardly and learning step by step how to retain the consciousness of this tune, so that we may in time of stress rehearse it, protects us from feelings and thoughts that are destructive. No one really enjoys being destructive, either outwardly or inwardly. The price paid is far too great. Imagine, then, a form of general education by which each person became convinced that within himself was the "meeting place with God," harmony and order, plus the answer to any and every problem. Would it not be a form of universal religion with practical results?

Little children are ahead of adults in this respect; help them to retain it by connecting their musical education through songs, musical games, and little tunes of their own making. Grown people, who have to work, should have had this training

in school. Everyone should be given these fundamentals of listening as a regular part of his education.

Concentration of mind, so much talked about and so rarely attained, is one of the results of intelligent listening. Concentration is consecration. One of the great mystics has said that all we can ever give to God is attention. Listening trains the mind to pay attention. Schools, in fact every type of life—domestic, industrial, and professional—are full of people who have too little power of concentration. It is the obvious reason for failure in any undertaking, be it business or religion. But interest must precede this much-desired concentration, and music, studied from within, proves itself to be intensely interesting, one might say fascinating.

Connect music with words and you get one of two things, a song or a chant. The repetition of any constructive idea is helpful, and, when music is added, it becomes doubly so. Chanting has been, and still is, a part of all ritual, and rightly so. It is simply singing constructive words in a sim-

ple measured way. "Music makes anything go. Chant your heart's desire, and it will come to pass."

Modern chanting, or chanting to the tunes known by people of to-day, is a strong help, both in its healing power and in character-building. Fine characters will live fine, helpful lives. "As a man thinketh, so is he." For the religious life of to-day we prescribe some gay singing on arising in the morning. Control depression and laziness by singing while you bathe, exercise, and dress.

The power of the word is mighty. A child will laugh at a bump if you teach him to say "funny" when he falls down. So it is with us all. What we say about it, and what we sing about it, determines its effect for good or evil upon us. Some of the New Thought, Christian Science, Unity, etc., people have absolutely made themselves over by persistent constructive chanting. A woman, in some articles on success, ordered her pupil to say "joy" sixty times every day. It seemed ridiculous, but at the end of the sixty times her depression had

fled! And, laugh as we may, the proof is in the result. Now chant something joyous over and over and see the effect. The dancing and chanting followers of Eastern cults had a grain of truth in them which did powerfully affect their lives.

Repetition of the same tune to given words with improvised basses that vary a little will induce sleep in some racked person whose eyelids have not closed in many an hour. Mothers are wise when they croon to their babes. In the hospitals we have had wonderful experiences, both with our soldiers and children. A place cannot maintain gloom where there is music plus a right mental attitude. People cast gloom over whole companies if they are inwardly depressed or perturbed. But they can also change a gloomy group into a joyous one through a mental attitude of harmony and cheerfulness. Mental integrity is what we need in this world of ours, people in tune with themselves who are thinking in a constructive way about the "other fellow."

Music is in a sense a religion, in that it teaches us to practice what every bible has

preached—*love*. Love and harmony are synonymous. We look and long for the day when this power to retire to an inner state of harmony has been awakened in every living individual. Ignorance is the only sin. Light comes through stillness and listening. Music is really an invisible world, the world of beauty and of order, which we can find within ourselves. Music, we repeat, has been regarded too much as an accomplishment and too little as a means of development. To urge a child to learn to play "pieces" before he really hears inwardly is to spoil a spiritual realization for him and blunt his power of solving the problems of life. Children, when they are very small, are full of faith. Music, heard inwardly through listening, certifies faith in a wonderful way. Therefore we should let the children develop slowly and truly by hearing before they play.

If every child in our schools, public and private, could only have this early training in listening and understanding the law of order and harmony of sound to be found within themselves, this would be a far

better world in which to live. Some one has said that knowledge is "the arctic zone of the soul," and this is indeed true of music. To try to get an effect—that is, to perform, before we are inwardly conscious, is starting in the wrong way. Our education, essentially in music, has always seemed to dodge the beginning. If we want what the mystics call "God consciousness" we must be willing to begin. Impatience is one of our very worst faults. No parent in the Settlement ever wanted to see the word "beginner" on his child's music; he wanted "concert." Everyone of us is guilty of this in some degree, and it is, absolutely, death to progress.

All the letters of the alphabet tacked on to a name will not make a really fine person; so all the external equipment musically possible will not bring you in actual touch with the inner harmonic world which *is* music. Music *is* religion in the sense of its being a form of consciousness common to all who have let go of the outside and listened.

To be master of environment is to be master of life. Music gives the necessary

development for this attainment. We only register what we actually let in. We can change conditions by symbolically dipping every inharmony into the harmonic world within ourselves and thus transmuting it into harmony. A young girl once did this by clinging persistently to a little tune while chaos reigned around her. We can always dwell mentally in a world of our own, and music is a means given us by which we may turn failure into victory, and chaos into calm.

Listening forces us to look within, to seek and know ourselves. The inner world is the real world. "Be still and know that I am God" in terms of to-day is, "Still your body, relax, and listen." You will not only hear the end of the tune and the fundamental chords, but you will learn that by stilling your mind you will be able to get the right answer to your problems. Follow this inner listening with action and you have a perfectly balanced philosophic basis for both music and life.

From within out, this is the process, this is education, this is the road to health and happiness.

Harmony shows us that there is always a resolution to a dissonance—that is, a solution to every problem, and if we will listen, we can hear it. A good foundation brings good returns. A foundation laid within will unfailingly bring returns on the objective plane. A harmonic state of mind is sure to be externalized in outer conditions of harmony. "Love in search of a word," is Sydney Lanier's definition of music. This language of love is in a sense a silent language in that stillness is the first requisite for hearing. A person who lives harmoniously is inwardly conscious of an unqualified faith and happiness based upon a state of consciousness. If each person were at home with himself he would have neither time nor desire to defame his neighbor. Through his own harmony he would *af*fect and *in*fect others. Through our mental habits we either add to or subtract from the general harmony of the world. Give to everyone a little training in listening and he automatically becomes a part of the ocean of faith, love, and harmony which is finally to enfold us all as one great family.

BOOKS AND MUSIC

PSYCHOLOGY

Brain and Personality. W. Hanna Thomson.
Education and the Larger Life.
C. Hanford Henderson.
Emile. Jeán Jacques Rousseau.
Energies of Men. William James.
Essay on the Creative Imagination. Th. Ribot.
Montessori Manual, The. Dorothy Canfield Fisher.
Montessori Mother, A. Dorothy Canfield.
Pain and Pleasure. Henry T. Moore.
Pestalozzi and Elementary Education. C. Compayre.
Philosophy of Work. Swami Abhedenanda.
Physiology of Faith and Fear. William S. Sadler.
Power Through Repose. Anne Payson Call.
Psychology of Attention, The. Th. Ribot.
Reminiscences of Froebel. Baroness B. Von Marenholtz-Bulow.
(Translated by Mrs. Horace Mann.)
Sense of Sight. Frank N. Spindler.
Sense of Sound. Frank N. Spindler.
Talks to Teachers. William James.
Tragedy of Education, The. Edmond Holmes.
Victorious Attitude, The. Orison Swett Marden.

What Music Can Do for You

What Is and What Might Be. Edmond Holmes.
What Is It to Be Educated?
C. Hanford Henderson.

BIOGRAPHIES

For Children

First Studies in Musical Biography.
Thomas Tapper.
Founders of Music. Hanna Smith.
Story of Music and Musicians. L. C. Lillie.

For Adults

Bach, Life of. Hubert Parry.
Brahms, Life of. Florenze Mays.
Chopin, Book of. James Huneker.
Chopin, Life of. Franz Liszt.
Debussy, Life of. Masters of Music Series.
Famous Composers. Nathan H. Dole.
From Grieg to Brahms. Daniel Gregory Mason.
Grieg, Life of. Henry T. Fink.
History of Music. Stanford and Forsyth.
Life and Letters. Felix Mendelssohn.
Living Masters of Music.
Edited by Rosa Newmarch.
MacDowell, Life of. Masters of Music Series.
Master Musicians. Edited by Fred Crowest.
Modern Composers of Europe. Louis C. Elson.
Modern Musicians. J. C. Hadden.
Nevin, Life of. V. Thompson.

FOR ADULTS (Continued)

Paderewski, Life of. Masters of Music Series.
Russian Contemporary Composers.
Nathan Montague.
Scriabine. A. E. Hull.
Tschaikowsky's Autobiography.

BOOKS ON MUSIC

Æsthetics of Music. F. Busoni.
Analysis of Form in Music. F. J. Lehman.
Eurythmics. Jacques Dalcroze.
Form in Music. Stewart MacPherson.
French Music of To-Day. Jean Aubrey.
How to Breathe Right. Edward Lankow.
How to Sing a Song. Yvette Gilbert.
How to Think Music. Harriet A. Seymour.
Instruments of the Orchestra, The.
Daniel Gregory Mason.
Making of Musicians, The. Yorke Trotter.
Musical Amateur. Robert Schauffler.
Musical Education of the Child.
Stewart MacPherson.
Music and Life. Thomas Surrette.
Music Education. Calvin Cady.
Music-Education Material. Calvin Cady.
Mysticism and Music. Heber Newton.
Piano Mastery. Harriet Brower.
Rhythm of Life. Brodie Patterson.

TEACHING MATERIAL

Graded as to difficulty.

Grade I

Cady, *Folk Melodies for Ten Fingers.*
Diabelli, *Easy Duets.*
Forsman, *Duets.*
Gaynor, *Miniatures.*
Loomis, *After the Lesson.*
Martin, *Tone Pictures.*
Maxim, *Noah's Ark.*
Schwalm, *Easy Duets.*
Swift, Newton, *Twelve Easy Pieces.*

Grade II

Burchenal-Crampton, *Folk Dances.*
Cady-Bach, *Folk Dances.*
Gaynor, *Easy Pedal Studies.*
Grieg, *Opus 12.*
Heller, *Op. 45, 46, 47.*
Hofer, *Music in Child World, Vols. I–II.*
Kullak, *Scenes from Childhood.*
Reinecke, *Unsere Liebline.*
Reinhold, *Miniatures.*
Schumann, *Opus 68.*
Tschaikowsky, *Children's Album.*

Grade III

Bach, *Short Preludes and Fugues* (Mason Ed.).
Bach, Ph. Em., *Solfegietto.*

GRADE III (Continued)

Beethoven, *Easier.*
Gluck, *Album.*
Handel, *Largo,* (without octaves).
Handel, *Twelve Easy Compositions.*
Haydn, *Easy Compositions.*
Mendelssohn, *Songs Without Words.*
Mozart, *Minuet from Don Giovanni.*
Rebikow, *Silhouettes.*
Schytte, *Clown on Tight Rope.*
Schytte, *Hide and Seek.*
Thorne, *Forgotten Fairy Tales.*
Thorne, *Sonatina Album.*

GRADE IV

Bach, *Inventions.*
Bach, *Sara Heintz Album.*
Debussy, *Little Shepherd.*
Grieg, *Sailor's Song.*
MacDowell, *Woodland Sketches.*

MORE DIFFICULT

Bach, *Suites.*
Bach, *Well-Tempered Clavichord.*
Bach, *Italian Concerto.*
Bach, *Gavotte in B minor* (Saint-Saëns Arr).
Bach, *Fantasie in C minor.*
Beethoven (selected movements good to teach before entire sonata is taken up).
Beethoven, *Op. 2, No. 2, Largo and Scherzo.*

MORE DIFFICULT (Continued)

Beethoven, *Op. 2, No. 3, Scherzo.*
Beethoven, *Op. 7, Largo.*
Beethoven, *Op. 10, No. 1, Adagio.*
Beethoven, *Op. 10, No. 2, Allegretto.*
Beethoven, *Op. 10, No. 3, Largo and Minuetto.*
Beethoven, *Op. 13, Adagio.*
Beethoven, *Op. 14, No. 2, Andante.*
Beethoven, *Op. 26, Theme.*
Beethoven, *Op. 27, No. 2, Adagio.*
Beethoven, *Op. 28, Andante.*
Beethoven, *Op. 31, No. 3, Allegretto and Minuetto.*
Beethoven, *Op. 49, No. 1.*
Beethoven, *Op. 49, No. 2.*
Beethoven, *Op. 57, Theme of Largo.*
Beethoven, *Op. 90, 2d Movement.*
Brahms, *Intermezzi, Op. 117–118.*
Brahms, *B minor Capriccio.*
Brahms, *Two Rhapsodies.*
Brahms, *Hungarian Dances.*
Chopin, *Preludes and Rondos.*
Chopin, *Etudes.*
Chopin, *Waltzes.*
Chopin, *Ballades.*
Chopin, *Impromptus.*
Chopin, *Mazurkas.*
Chopin, *Nocturnes and Fantasy.*
Chopin, *Polonaises and Scherzos.*
Daquin, *Le Coucou.*
Gluck-Brahms, *Gavotte.*

MORE DIFFICULT (Continued)

Gluck-Saint-Saëns, *Air from "Alcest,"* (Joseffy Arr).
Mendelssohn, *Two Preludes in E minor.*
Mendelssohn, *Nocturne from "Midsummer Night's Dream."*
Mendelssohn, *Rondo Capriccioso.*
Mendelssohn, *Scherzo.*
Mozart, *Sonatas in C and G major.*
Mozart, *Fantasies.*
Mozart, *Pastorale Varie in B-flat.*
Mozart, *Minuet from E Symphony.*
Scarlatti, *Album* (twenty-two pieces).
Schubert, *Marche Militaire.*
Schubert, *Impromptus.*
Schubert, *Minuet in B minor.*
Schubert, *Moments Musicals.*
Schubert, *Sonatas.*
Schumann, *Opus 15.*
Schumann, *Novelletten.*
Schumann, *Fantasiestucke.*
Schumann, *Albumblätter.*
Schumann, *Romance in F-sharp major.*
Schumann, *Nachstücke.*
Schumann, *Papillons.*
Schumann, *Carnival.*
Sgambati, *Gavotte in A-flat minor.*

SUPPLEMENTARY LIST

Album of Russian Music, Vols. I and II.
Couperin, *Album.*

SUPPLEMENTARY LIST (Continued)

D'Albert, *Gavotte and Musette.*
Debussy, *Children's Corner.*
Debussy, *Two Arabesques.*
Debussy, *Reverie.*
Debussy, *Suite Bergamasque.*
Debussy, *Preludes.*
Grieg, *Sonata.*
Grieg, *Lyrics* (five books).
MacDowell, *Sea Pieces.*
MacDowell, *Tarantella.*
MacDowell, *Scotch Poem.*
MacDowell, *Improvisations.*
MacDowell, *Hexentanz.*
MacDowell, *Shadow Dance.*
Moszkowski, *Album.*
Paderewski, *Cracovienne.*
Paderewski, *Melodie in G flat.*
Paderewski, *Chant du Voyageur.*
Parodies, *Toccata.*
Rachmaninoff, *Preludes.*
Rachmaninoff, *Polichinelle.*
Rameau, *Album* (Litolff Ed.).
Rubinstein, *Kamennoi Ostrow.*
Rubinstein, *Barcarolle.*
Rubinstein, *Romance in E flat.*
Saint-Saëns, *Romance in B minor.*
Scriabine, *Nocturne for left hand.*
Scandinavian Album.
Sibelius, *Romance in D.*

Teaching Material

Slav Album, Vols. I and II.
Stosjowski, *Waltz in E.*
Stosjowski, *Chant d'Amour.*
Strauss, *Traumerei in B major.*
Tschaikowsky, *Song Without Words in F major.*
Tschaikowsky, *Chanson Triste.*
Tschaikowsky, *Barcarolle.*
Tschaikowsky, *Romance in F minor.*

LIST OF PHONOGRAPH RECORDS CHOSEN FROM THE CATALOGUE OF THE COLUMBIA GRAPHOPHONE CO.

RECORDS USEFUL IN THE STUDY OF FOLK MUSIC

AMERICAN, ENGLISH, AND SCOTCH BALLADS

	NUMBER
Annie Laurie	A5245
Believe Me If All Those Endearing Young Charms	A5678
Ben Bolt	A5263
Bonnie Sweet Bessie	A5299
Carry Me Back to Old Virginny	A6015
Coming Thru the Rye	A1190
Darling Nellie Gray	A6059
Deep River (*Negro*)	A2165
Dixie	A1764
Drink to Me Only With Thine Eyes	A6071
Flow Gently, Sweet Afton	A5720
Home, Sweet Home	49339
In the Gloaming	A5245
Juanita	A5960
Love's Old Sweet Song	A5733
My Old Kentucky Home	A6059

American, English, and Scotch Ballads—Continued

	NUMBER
Old Black Joe	A5678
Old Folks at Home	A5299
Sweet and Low	A2535
Sweet Genevieve	A5425
Tenting To-night	A1808
'Tis the Last Rose of Summer	49113
Vacant Chair	A1808
Ye Banks and Braes o' Bonnie Doon	A5733

AMERICAN INDIAN

Children's Chorus (*Seneca*)	A3057
Deer Dance (*Rogue River*)	A6131
Every Day Song *and* War Song (*Mohawk*)	A3092
Funeral Chant (*Seneca*)	A3057
My Birch Canoe (*Ojibway*)	A3083
Tribal Prayer (*Omaha*)	A3083
War Dance (*Cheyenne*)	A6131

BOHEMIAN

Praha Polka *and* Harvest Feast	E3851
Victory March (*Czecho-Slovak*)	E4224

CHINESE

Everybody Welcome	57503
Open Door	57508

ENGLISH AND SCOTCH

Annie Laurie	A5245
Blue Bells of Scotland	A5351

English and Scotch—Continued	NUMBER
Comin' Through the Rye	A1190
John Anderson, My Jo	A1190
Loch Lomond	A6071

FOLK BALLADS (American)

Bangum and the Boar (*Kentucky Mountains*)	A3804
Dan Tucker (*Kentucky*)	A6059
Dying Cowboy, The (*Cowboy*)	A3085
Gallows Tree, The (*Appalachian Mountains*)	A3084
Jesse James (*Western*)	A3085

FRENCH

Ah! Que l'amour cause de peine!	A2735
Est-il donc bien vrais	A2738
Le Cycle du Vin	A2736
La Defense Inutile	A2739
La Femme	A2740
La Glu	A2735
L'Hôtel du No. 3	A2739
Le Roy à fait battre tambour	A2738
Le Voyage à Betheléhem	A2737
Ma Grandmère	A2736
St.-Nicholas	A2737
Un Mouvement de curiosité	A2740

GREEK

Greek National Hymn	E2894
March Voukolies	E2894

HAWAIIAN	NUMBER
Ahi Ahi Poakolu	A1588
Aloha Oe	A1616
HEBREW	
Kishinef	E3753
Wedding Festival Dance	E4133
HUNGARIAN	
Czardas Dance. Song	E1722
Czardas. Gypsy Orchestra	E1665
IRISH (Instrumental)	
Donnybrook Fair *and* Three Drops of Brandy	A2309
Eileen Alannah *and* My Love is Like a Red, Red Rose	A1786
Wearin' o' the Green	A1692
IRISH (Vocal)	
Come Back to Erin *and* Minstrel Boy	A1144
Killarney *and* Barney O'Hea	A5711
Molly O	A1309
ITALIAN	
Funiculi Funicula	78104
Garibaldi's Hymn	E1353
Mama mia che vo' sapè	A5221
Maria Marì!	A2350
Neapolitan Folk Songs	E2255
O Sole Mio	A5676
Santa Lucia	78100
Tarantella	E3062

JAPANESE	NUMBER
Don't Tie the Pony to the Cherry Tree *and* Waiting	E4222
NEGRO, SPIRITUAL (American)	
O Graveyard (*Slave Song*) *and* Go Down, Moses	A3086
O Mary, Don't Yo' Weep, Don't Yo' Mourn	A1895
Swing Low, Sweet Chariot	A1883
POLISH	
Poland Forever (*Polka*) *and* Beautiful Girl (*Mazurka*)	E4243
RUSSIAN	
Kamarinskaia	E867
"Kossak" Dance *and* "Trepak" Dance	E2831
Polonaise, from "Boris Godounow"	A5781
Song of the Volga Boatman	E2860
SCANDINAVIAN	
Mountain Shepherd Girl	E3682
Norwegian Mountain March	A3041
Oxen Dance	A3040
SPANISH	
Amistad y Recuerdo (*Bolero*)	C2879
Arre Lucero. Song	S86
La Maya Goyesca (*with Castinets*)	C3425
Malaguena, "Nino Cabra" (*Song and Guitar*)	C3448

RECORDS FOR USE IN THE STUDY OF OPERA

FRENCH OPERA

	NUMBER
CARMEN, by Bizet	
Habanera	49858
Overture and Intermezzo	A5559
Prelude and Toreadors	A6076
Toreador Song	A5777
FAUST, by Gounod	
Ballet Music	A6041
Dio Possente	49214
Jewel Song	48782
Salvé! dimora	48782
Serenata	A5200
Soldiers' Chorus	A1493
LOUISE, by Charpentier	
Depuis le jour	49364
SAMSON AND DELILAH, by Saint-Saëns	
Amour viens aider ma faiblesse	A5533
Danse bacchanale	A6122
Mon cœur s'ouvre à ta voix	49752
THAIS, by Massenet	
L'amour est une vertu	A5440
Meditation	A6093
Voilà donc la terrible cité	A5558

GERMAN OPERA

LOHENGRIN, by Wagner	NUMBER
Bridal Chorus	A63
Introduction, Act III	A5665
Prelude	A5894
MEISTERSINGER, by Wagner	
Prize Song	36513
Selections	A5530
PARSIFAL, by Wagner	
Procession of Knights	A5894
RIENZI, by Wagner	
Rienzi Overture	A6006
TANNHAUSER, by Wagner	
Evening Star	A5471
Liebestod	A5464
Overture	A5829
Pilgrims' Chorus	A5530

ITALIAN OPERA

AIDA, by Verdi	
Celeste Aïda	48762
Nume, custode e vindice	A5426
O cieli azzuri	A5587
O patria mia	49557
O terra addio	A5399
Triumphal March	A6118

BOHEME, by Puccini	NUMBER
Che gelida manina	48741
Musetta's Waltz Song	A2846
CAVALLERIA RUSTICANA, by Mascagni	
Brindisi	A681
Intermezzo	A5871
Scene and Prayer	A5824
Siciliana	49686
Tu qui, Santuzza?	A5426
Voi lo sapete, O mamma	49570
JEWELS OF THE MADONNA, by Wolf-Ferarri	
Intermezzo	A6014
Intermezzo	A5611
PAGLIACCI, by Leoncavallo	
Bell Chorus	A5924
Prologue	49180
Vesti la giubba	99020
RIGOLETTO, by Verdi	
Cara nome	48649
Cortigiani vil razza	49192
Eli sol dell' anima	49616
La donna è mobile	48736
Quartet	49782
Questa o quella	46737
Si vendetta	78363
Tutte la feste	49611

TRAVIATA, by Verdi	NUMBER
Ah! fors' é lin	A5284
Di provenza	49215
Parigi o cara	49354
Prelude, Acts I and III	E5065

TROVATORE, by Verdi	
Anvil Chorus	A2426
D'amor sull' ali rosere	49559
Di quella pira	47211
Il balen	49559
Miserere	A5824

RECORDS TO BE USED IN THE STUDY OF ORCHESTRAL PROGRAMS

BEETHOVEN	NUMBER
Fifth Symphony, Andante	A5954

BRAHMS	
Hungarian Dances, No. 5, G Minor	A2653
Hungarian Dances, No. 6, D Flat Major	A2653

BIZET	
Arlésienne Suite, Prelude and Adagietto	A5559
Carmen: Overture and Intermezzo	A5559
Carmen: Prelude and Toreadors	A6076

CHARPENTIER	
Impressions of Italy	A6101

	NUMBER
DVORAK	
Largo from "New World Symphony"	A5998
DEBUSSY	
En bateau	A6097
GLAZUNOV	
Grand Valse, "Russes d'amour"	A6026
GRIEG	
Bridal Procession, Op. 19, No. 2	A5892
Peer Gynt Suite	A6109
Peer Gynt Suite	A6110
Spring	A5844
Wedding Day at Troldhangen	A5892
HALVORSEN	
Triumphal Entrance of the Bojaren	A5943
HANDEL	
Largo	A5736
HERBERT	
American Fantasy	A6040
IPPOLITOV-IVANOV	
Cortège du Sardar	A6135
In the Village	A6034
LISZT	
Hungarian Rhapsody No. 2	A5941
MAILLART	
Le Dragon de Villars	A6150

	NUMBER
MENDELSSOHN	
Wedding March	A5844
RACHMANINOFF	
Prelude in C Sharp Minor	A5781
RIMSKY-KORSAKOV	
Capriccio Espanol	A6023
Schéhérazade: "Sinbad's Ship"	A5878
Schéhérazade: "Fête Bagdad"	A5878
RUBINSTEIN	
Kamenoi-Ostrow	A5665
SAINT-SAËNS	
Dance Bacchanale, "Samson and Delilah"	A5903
Danse Macabre	A1836
Le Rouet d'Omphale	A6087
March Militaire	A5998
Prelude to "The Deluge"	A6087
SCHUBERT	
Moment Musical	A6026
Symphony in B Minor (*Unfinished*)	A5748
SIBELIUS	
Finlandia	A6097
TSCHAIKOWSKY	
Andante Cantabile	A1930
March Slave	A5933
Overture 1812	A5874
Symphony Pathétique, Part I	A5894

WAGNER	NUMBER
Fire Music	A5594
Introduction, Act III, "Lohengrin"	A5665
Liebestod from "Tristan and Isolde"	A5464
Prelude to "Lohengrin"	A5894
Ride of the Valkyries	A5903

OVERTURES	
Orpheus in Hades	A6140
Poet and Peasant	A5591
Raymond	A5984
Rienzi	A6006
Roman Carnival	A6080
Ruy Blas	A5773
Semiramides	A5873
Tannhäuser	A5829
William Tell, Parts I and II	A6129
William Tell, Parts III and IV	A6130

RECORDS TO BE USED FOR INTERPRETATIVE AND FOLK DANCING

BEETHOVEN	NUMBER
Minuet in G	A2633

BRAHMS	
Hungarian Dances, Nos. 5 and 6	A2653

CHAMINADE	
Scarf Dance	A7514

	NUMBER
CHOPIN	
Nocturne in E Minor, Op. 72	A5810
Nocturne in E Flat	A5431
Polonaise Militaire	A5997
Polonaise in A Flat Major, Op. 53	A6027
Polonaise in A Major, Op. 40, No. 1	A5419
Waltz in A Flat, Op. 42	A6027
Waltz Brilliant, Op. 34, No. 1	A6045
DRIGO	
Serenade	A5685
DVORAK	
Humoreske	A5412
GRIEG	
Butterfly	A2434
Peer Gynt: "Hall of the Mountain King" *and* "Anitra's Dance"	A6110
Peer Gynt: "Morning" *and* "Asa's Death"	A6109
Spring	A5844
KRIESLER	
Caprice Viennois	49449
Liebesfreud	A5431
MASSENET	
Élégie	5904
MENDELSSOHN	
Spring Song	A2633

	NUMBER
RACHMANINOFF	
Prelude in C Sharp Minor	A5781
RAFF	
Cavatina	A5904
RUBINSTEIN	
Melody in F	49804
SAINT-SAËNS	
The Swan	49796
Sérénade	A1928
SCHUBERT	
Moment Musical	A6026
STRAUSS, JOHANN	
Blue Danube Waltz	A5966
On the Blue Danube	A7514
Voci di Primavera	A6005
TSCHAIKOWSKY	
Andante Cantabile	A1930
VALENSIN	
Célèbre Minuet	A1928
BALLET MUSIC	
Coppelia, Entr' Acte et Valse	A7547
Waltz of the Hours	A5943
Faust, Adagio	A6041
Valse and Allegretto	A6041

Ballet Music—Continued	NUMBER
Giaconda: "Dance of the Hours"	A5857
Le Cid, Navarraise	A6759
La Source: "Circassian Dance"	A1227
Nalia: "Intermezzo"	A5714
Schéhérazade: "Fête Bagdad"	A5878
Sniegurotcha: "Buoffouns"	A5931
Sylvia: "Cortège du Bacchus"	A6090
Les Chasseresses"	A6090
Sylvia, Pizzicati	A7547
"Valse Lente"	A7547

FOLK DANCES

AMERICAN

Pop Goes the Weasel	A3078

DANISH

Ace of Diamonds, The	A3002
Shoemakers' Dance	A3038

ENGLISH

Black Nag, The	A3068
Blue-eyed Stranger	A3066
Newcastle	A3070
Old Mother Oxford	A3071
Rufty-Tufty	A3065
Sir Roger de Coverley	A3079

FINNISH

Finnish Reel	A3062
Nest Making	A3058

	NUMBER
GERMAN	
Haensel and Gretel	A3080
HUNGARIAN	
Csardas	A3037
ITALIAN	
Tarantella	A3062
IRISH	
St. Patrick's Day	A3000
Top of Cork Road	A3059
NORWEGIAN	
Mountain March	A3041
RUSSIAN	
Kamarinskaia	A3002
SCOTCH	
Highland Fling	A3000
Highland Schottische	A3039
SWEDISH	
Lassies' Dance	A3040
Reap the Flax	A3002

MUSIC FOR THE STUDY OF ENSEMBLE PLAYING

	NUMBER
BRAGA	
Angel's Serenade (violin, flute, harp)	A1250
BRAHMS	
Lullaby (trumpet quartet)	A2603

KRAMER	NUMBER
Humoreske, "American Folk Songs" (string quartet)	A7534
LISZT	
Hungarian Fantasy (piano and orchestra)	A6115
MENDELSSOHN	
Spring Song (flute, 'cello, harp)	A2633
SAINT-SAËNS	
Prelude from "The Deluge" (violin and orchestra)	A6087
Serenade (flute, 'cello, harp)	A1928
SCHUMANN	
Traumerei (string quartet)	A2517
TSCHAIKOWSKY	
Andante Cantabile (string quartet)	A2517
WIDOR	
Serenade (flute, 'cello, harp)	A1907

RECORDS FOR THE STUDY OF MUSIC FOR THE PIANO

BRAHMS	NUMBER
Waltz No. 15 in A Flat	A6145

	NUMBER
CHOPIN	
Berceuse	A6078
Polonaise in A Major, Op. 40, No. 1	A5419
Polonaise in A Flat Major, Op. 53	A6027
Prelude in A Flat, Op. 28, No. 17	A6060
Waltz Brilliant, Op. 34, No. 1	A6045
Waltz in A Flat, No. 1	A5791
Waltz in A Flat, Op. 42	A6027
GRAINGER	
Country Gardens *and* Shepherds Hey	A6060
Juba Dance *and* Molly on the Shore	A6145
GRIEG	
Butterfly	A2434
HANSELT	
Gondoliere in G Flat	A5791
If I Were a Bird	A5791
LISZT	
Campanella	A5484
Hungarian Rhapsody No. 12	A6161
Second Hungarian Rhapsody	A6000
Venezia e Napoli	A5915
MENDELSSOHN	
Hunting Song	A6045
Rondo Capriccioso	A6078
Spinning Song	A2434

	NUMBER
PADEREWSKI	
Minuet	A5915
PARKER	
Valse, Gracile	A6125
RACHMANINOFF	
Prelude in C Sharp Minor	A6125
Prelude in G Minor	A5755
RUBINSTEIN	
Valse Caprice	A5419
SCHUBERT-LISZT	
Hark! hark! the Lark	A5484
STERNBERG	
Étude in C Minor	A5755
VERDI-LISZT	
Rigoletto Paraphrase	A5896

RECORDS FOR THE STUDY OF MUSIC FOR THE VIOLIN

	NUMBER
BEETHOVEN	
Minuet in G	A2162
BRAHMS	
Hungarian Dance, No. 5	36524
CHABRIER	
Scherzo Valse	36514

	NUMBER
CHOPIN	
Nocturne in E Flat	A5431
Nocturne in E Minor	A5810
CRAMER	
Rondino	A2778
CUI	
Orientale	A6012
DRDLA	
Souvenir	A2337
DRIGO	
Serenade	A2779
DVORAK	
Humoreske	A5412
FAURÉ	
Berceuse	36519
KREISLER	
Caprice Viennois	36525
Liebesfreud	A5431
Old Refrain	A2882
Tamborin Chinois	A5819
MACDOWELL	
To a Wild Rose	A2778
MASSENET	
Élégie	A5904
Meditation from "Thaïs"	A5843

	NUMBER
MENDELSSOHN	
Andante from Concerto in E Minor	A5843
Finale from Concerto in E Minor	36520
OFFENBACH	
Barcarolle	A2503
RAFF	
Cavatina	A5904
RUBINSTEIN	
Melody in F	A2503
SARASATE	
Caprice Basque	A5810
SCHUBERT	
Moment Musical	A2121
SCHUMANN	
Traumerei	77899
SVENDSEN	
Romance	A5819
TSCHAIKOWSKY	
Melodie, Op. 42, No. 3	A5412
VIEUXTEMPS	
Rondino, Op. 32	36523
WIENIAWSKI	
Romance from Concerto No. 2, Op. 22	49447

RECORDS FOR THE STUDY OF MUSIC FOR THE 'CELLO

	NUMBER
BACH	
Air for G String	A5756
BRUCH	
Kol Nidrei, Parts I and II	A5722
CROUCH	
Kathleen Mavourneen	79154
HANDEL	
Largo	A5649
RUBINSTEIN	
Melody in F	49804
SAINT-SAËNS	
Allegro Appassionato	A5821
The Swan	49795
SCHUMANN	
Abendlied (Evening Song)	A5907

RECORDS FOR THERAPEUTIC USE

TO PRODUCE QUIET	NUMBER
Berceuse from "Jocelyn"	36519
Calm, The (Rossini)	A6131
Cradle Song (Henselt)	A5896
Largo (Handel)	A6004
Lullaby (Brahms)	A2400
Melody in F (Rubinstein)	49804
Orientale (Cui)	A6012
Sérénade (Drigo)	A2337

To Produce Quiet—Continued	NUMBER
Serenade (Saint-Saëns)	A1928
Souvenir (Drdla)	A2779
Spring Song (Mendelssohn)	A2633
Swan, The (Saint-Saëns)	49796
Sweet and Low (Barnby)	A3011
To a Wild Rose (MacDowell)	A2778

TO CHEER AND INVIGORATE

Believe Me If All Those Endearing Young Charms	A1959
Butterfly (Grieg)	A2434
Caprice Viennois (Kreisler)	49449
Country Gardens *and* Shepherds Hey (Grainger)	A6060
Intermezzo III (Wolf-Ferrari)	A6014
Jigs and Reels, Parts I and II	A948
Juba Dance (Grainger)	A6145
Medley of Reels and Jigs	A2957
Molly on the Shore (Grainger)	A6145
Moment Musical (Schubert)	A6026
Morning Mood (Grieg)	A6109
Spring Song (Mendelssohn)	A2633
Waltz of Flowers (Tschaikowsky)	A6070

RECORDS FOR YOUNGER CHILDREN

MUSIC A MOTHER COULD USE IN TEACHING

I. Lullabies, to Sing or to Enjoy	NUMBER
(a) Sleep, Baby Sleep, (b) Rockaby Baby	A3095

Music a Mother Could Use in Teaching
—Continued NUMBER

(b) Lullaby (Mozart), (b) Cradle Song (Schubert)..... A3095
Sweet and Low (Barnby), Song... A2535

II. Instruments of the Orchestra

La Feria, La Reja (Lacomb), (flute, bassoon, violin)..... A3089
Lullaby (Brahms), (trumpet quartet) A2603
Morning Mood (excerpt), (Grieg) (flute and clarinet)..... A3094
Serenade (Titl), (flute and French horn) A1884
Spring Song (Mendelssohn), (flute, 'cello, harp)..... A2633

III. INTERPRETATION, Rhythms for

1. Dancing

(a) Minuet (Mozart), (b) Swiss Maid A3098
(a) Scherzo, Op. 27, No. 1 (Schubert)
(b) Waltz, Op. 26, No. 1 (Koschat) } A3098

2. Skipping

(a) (a) Idyll, Op. 11 (Koschat), (b) Allegretto, "March Héroïques," Op. 40, No. 3 (Schubert)..... A3099
(b) (a) Trio, "March Héroïques," Op. 40, No. 2 (Schubert), (b) Étude, Op. 75, No. 4 (Schytte)..... A3099

3. MARCHING

(a) March (Schubert), (b) Entrance March, "Christmas Tree" (Gade) A3100

Marching—Continued	NUMBER
(b) March (Schubert), (b) Soldiers' March (Schumann)	A3100
(a) Soldiers' March (Gounod), (b) March, "Nutcracker" (Tschaikowsky)	A3096
(a) March, "Lenore" (Raff), (b) March (Bach-MacDowell)	A3096
4. Children's Band	
(a) Fantasy Piece, Op. 26 (Schumann), (b) With Castanets (Reinecke)	A3097
(b) Gavotte, Circus Renz (Fliege), (b) Gavotte (De Koven)	A3097

IV. MUSIC FOR LISTENING

1. Instrumental	
(a) Berceuse (Delbruck), (b) Berceuse (Karganoff)	A3093
(b) Minuet in G (Beethoven), (b) Andante Célèbre (Beethoven)	A3093
March of Little Lead Soldiers (Pierné)	A3091
(a) Prelude in A Major (Chopin), (b) Morning (Grieg)	A3094
(b) Minuet (Boccherini), Andantino (Thomas)	A3094
Toy Symphony (Haydn) *and* Toy March (Currie)	A1295
2. Bird Calls and Melodies	
Bird Calls: An Evening in Birdland Bird Calls: Birdland Melodies	A2860

RECORDS FOR OLDER CHILDREN

MUSIC FOR LISTENING

	NUMBER
Andante Cantabile (Tschaikowsky), (string quartet)	A2517
Ave Maria (Schubert), (violin)	36907
Barcarolle, from "Tales of Hoffmann" (orchestra)	A5966
Blue Danube Waltzes (orchestra)	A5966
Butterfly (Grieg), (piano)	A2434
Caprice Viennois (Kreisler), (violin)	49449
Casse Noisette, "Nut-Cracker Suite" (Tschaikowsky)	A5749
Danse Chinoise, Danse des Mirlitons, Waltz of Flowers	A5749
Country Gardens *and* Shepherds Hey (Grainger), (piano)	A6060
Deer Dance (*Rogue River Indians*), (Skilton)	A6131
Funeral March of a Marionette (Gounod), (orchestra)	A6052
Humoreske (Dvoràk), (violin)	49454
Hunting Song (Mendelssohn)	A6045
Largo (Handel), ('cello)	A5736
Magic Fire Scene, from W'lküre (Wagner)	A5594
Melody in F (Rubinstein), ('cello)	49804
Minuet from Sonata Op. 31, No. 3 (Beethoven), (orchestra)	A5952
Minuet in G (Beethoven), (Trio de Lutece)	A2633

Music for Listening—Continued	NUMBER
Minuet (Paderewski Paraphrase), (violin)	A6057
Overture, "William Tell" (Rossini), (orchestra)	A6129
Overture, "William Tell" (Rossini), (orchestra)	A6130
Peer Gynt Suite (Grieg), (orchestra)	A6109
Peer Gynt Suite (Grieg), (orchestra)	A6110
Polish Dance (Wieniawski), (violin)	A6057
Rondino (Cramer), (violin)	A2778
Serenade (Drigo), (violin)	A2779
Souvenir (Drdla), (violin)	A2337
Spring Song (Mendelssohn), (Trio de Lutece)	A2633
Swan, The (Saint-Saëns), ('cello)	49796
To a Wild Rose (MacDowell), (violin)	A2778
Traumerei (Schumann), (string quartet)	A2517
War Dance (*Cheyenne*), (Skilton)	A6131

II. Vocal Records

Barcarolle, from "Tales of Hoffmann"	78846
Everyday Song (*Mohawk Indians*)	A3092
Largo al Factotum (Rossini)	49181
Listen to the Mocking-bird (Weimer)	A5937
Lo! Hear the Gentle Lark (Bishop)	A5867
Solveig's Song (Grieg)	A5840
Swiss Echo Song (Eckert)	A5840
Thou Brilliant Bird (David)	49112

Vocal Records—Continued	NUMBER
Tommy Lad (Margetson)	A2047
(a) Tribal Prayer, (b) Iroquois Love Call	A3083
(a) Hiawatha's Farewell, (b) Birch Canoe	
War Song (*Mohawk Indians*)	A3092

III. Patriotic Airs

American Fantasy	A6040
Dixie	A2277
La Marsellaise	A6106
My Country, 'Tis of Thee	A5949
Pack Up Your Troubles	A6028
Star-spangled Banner	A5949
Yankee Doodle	A2277

IV. Folk Dances

(See Dance List.)

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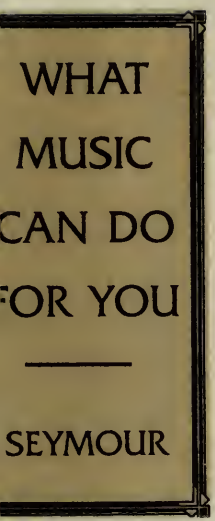
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